Kine WEEKLY

CENSOR AND H.O. RULES

See page 3

THE PROUDEST PAPA IN THE WORLD!

And he's got a flock of other bouncing box-office babies, including: "To-day We Live" (Joan Crawford–Gary Cooper): "Peg O' My Heart" (Marion Davies–Onslow Stevens); "Night Flight" (Clark Gable–John Barrymore–Helen Hayes–Lionel Barrymore–Robert Montgomery): "Dinner At Eight" (Wallace Beery–Marie Dressler–Jean Harlow–Lee Tracy–Clark Gable–John Barrymore–Lionel Barrymore and a great all star cast); "When Ladies Meet" (Robert Montgomery–Ann Harding); "Tugboat Annie" (Marie Dressler–Wallace Beery–Maureen O'Sullivan), etc. IT'S A PLEASURE!

P.D.C. PRESENTS

WITH

KENNETH THOMPSON
JOAN MARSH and
ALLEN VINCENT

● *An up-to-date drama of daughters of to-day!*

● *A Timely Warning to Modern Youth!*

LONDON TRADE SHOW

The PHOENIX THEATRE
FRIDAY NEXT (June 2) 11 a.m.

A P.D.C. PICTURE

A P.D.C. PICTURE

Directed by CHRISTY CABANNE,
the man who gave you

"THE PUBLIC BE HANGED"

KINEMATOGRAPH WEEKLY, 1/6/33.

Kinematograph WEEKLY

No. 1363 Thursday, June 1, 1933 Vol. 196

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SUPPORT FOR SUGGESTED "MODEL CONDITIONS"

Women's Societies Approve of B.B.F.C. Censorship

EDWARD SHORTT ON NEED FOR REGULATIONS

REPRESENTATIVES of four women's organisations who "heartily welcome the model clauses for kinema licences" set forth in the Home Secretary's recent circular to all Kinema Licensing Authorities, held a meeting on Monday to support them and were addressed by Mr. Shortt.

The meeting was arranged by the Mothers' Union, the National Council of Women, the National Federation of Women's Institutes and the Public Morality Council, and it discussed "the influence of the kinema."

Mrs. Ogilvie Gordon, of the National Council of Women, who presided, said that the Home Secretary's conditions would achieve a uniform system of kinema control, which would help them to preserve and develop the best that the kinema had to offer and to eliminate tendencies that might be offensive or harmful.

The kinema's influence on youth was obvious when they realised there were some 5,000 kinemas with a weekly attendance of eighteen and a half millions rising to twenty/twenty-four millions.

Home Secretary's Welcome

Sir Cecil Levita, chairman of the Film Censorship Committee, read a letter he had received from the Home Secretary, stating "It is very satisfactory to know that the meeting supports the model conditions for licences, and I hope that one of the results of the meeting will be to make the conditions better known, and their objects and intentions better appreciated."

Edward Shortt, President of the Board of Film Censors, said that the influence of the film upon the young and adolescents was unknown in its magnitude.

"It is, in fact, probably the greatest power for good or evil that we know in our country at present. I know nothing to which the loyal citizens should devote more wholehearted attention than to the proper regulation of this entertainment

"We have endeavoured during the last twelve or fifteen years to create a structure in which there should be some regulation of this a great and potent force. I do not think I am exaggerating when I say that the real future of this country, the future of its people or their children and grandchildren depends on the way we regulate the kinema to-day.

Ill-informed Critics

"I am satisfied that every one of us considers the work of prime importance."

Mr. Shortt said many people to-day were ill-informed as to the work of the Board of Film Censors. One heard the criticism that the Board could not be effective, because the Board was the creation of the Trade, and that they were in their pay.

"Believe me, nothing could be further from the truth than this," said Mr. Shortt. "It is true we are appointed by the Trade, but, and this is rarely recognised by the public, that appointment is subject to the approval of the Home Office, so the Home Office does maintain that amount of control."

An Independent Body

"It is really going too far to suggest that we, who have undertaken a very important duty, a duty we cannot carry on unless we are independent, exercise our judgment, not according to what we think right, but according to what suits our pocket. I con-

(Continued on page 5)

Herbert Wilcox, William Greenfield and Anna Neagle

B. and D. HAS NO USE FOR EXPLETIVES

EVEN MILD SWEAR WORDS ARE BANNED BY HERBERT WILCOX

HERBERT WILCOX, who was in Manchester last week in connection with the personal appearance of Anna Neagle at the Paramount, stated at a luncheon to the Press that he had decided that no more swear words would be used in future B. and D. productions.

Mr. Wilcox said a northern exhibitor had complained to him about the use of the words "damn" and "blast," and stated that it appeared a reflection upon the ability of British films to express themselves sufficiently well without the use of swear words.

"Since then I have found out that this view is a general one in the provinces," declared Mr. Wilcox, "and kinemagoers outside London cannot be ignored. Provincial receipts amount to 99.5 per cent. of our total revenue. I am sure, too, that the provinces are right."

Manchester Pre-Views ?

Mr. Wilcox further declared that he considered it a future duty to bring films, as Mr. Cochran and others brought plays, to Manchester first. If the city was a good judge of plays, there was no reason why it should not be a good judge of films.

"Moreover," he added, "film directors are beginning to see that the reactions of an audience outside London might be a better index of a film's drawing power all over the country than those of a sophisticated West End audience."

Mr. Wilcox gave interesting details to exhibitors concerning his future plans.

BRITISH FILMS' SUCCESS IN AUSTRALIA

OFFICIAL TRIBUTE TO B.I.P. PICTURES

THE unqualified success of British films in Australia is referred to in an official report from the Melbourne office of the Australian Association of British Manufacturers in a statement received this week.

The Australian public has now reached the stage where it is definitely demanding British films, declares the report. Forthcoming releases are being eagerly anticipated and their attractions discussed long before the pictures are exhibited. This gratifying state of affairs has only come about during the past year or two, prior to which, as a general thing, American productions held pride of place in the talking picture world. The situation has changed completely. British stars are now becoming familiar to Australian audiences, and the pleasant British accent is replacing the foreign accent.

This generally satisfactory situation is the more remarkable in that such substantial progress was made in a period of unexampled trade depression. British films now coming on the Australian market show clearly the advances made in photography and technique, while their delicious English humour is fully appreciated by enthusiastic audiences.

Tribute to B.I.P.

It is noteworthy that special mention is made of the B.I.P. product. The report goes on to say that British studios which, by the merit of their products, have contributed substantially towards bringing about this desirable situation, include British International Pictures, whose productions are released in Australia by British Empire Films, of which Stuart F. Doyle—one of the most prominent men in the Industry in Australia—is managing director.

Productions from British International Pictures' studios are being shown in leading kinemas throughout the metropolitan, suburban and country districts of Australia, and it is anticipated that as many as 30 B.I. pictures will be released this year to meet appreciably the increasing demand for pictures from British studios.

Audiences Captured

Through the medium of pictures such as "Atlantic," "Middle Watch," "My Wife's Family," "The W Plan," "Brother Alfred," and others, the name of B.I.P. has become known throughout the length and breadth of the Commonwealth. Subsequent productions from the same studios which have captured the imagination of Australian audiences include "The Love Race," "Maid of the Mountains," "Love Lies," and "Sleepless Nights."

COLUMBIA'S PLANS

Joseph Friedman Talks to the *Kine.* on Production and Distribution Policy

HERE is a tonic for the pessimists and the depressionists—and heaven knows there are far too many!

Meet Joseph Friedman, managing director of Columbia Pictures.

You may find it difficult to make him talk because he hates the idea of anybody misusing his enthusiasm for boastfulness. Yet he has every good reason to sing the praises of the company with which he is associated.

While the Great Moguls of Hollywood were rending their garments and making sackcloth and ashes fashionable, Columbia decided on full production and full pay. While many companies voted that the receiver was the best man to run the business, Columbia was enjoying a boom period.

First, however, let me give you the news.

Harry Cohn, president of Columbia, is on the *Conte de Savoia, en route* for this country, accompanied by his wife, Lewis Milestone and Laurence Stallings ("What Price Glory?"), one of America's foremost playwrights.

The first move will be the Columbia-Gilbert Miller production of "The Lady is Willing" (tentative title, of course), an adaptation of "La Femme Ravie," with Leslie Howard as the star.

No studio has yet been decided on, although Mr. Friedman has inspected two or three.

A Question of Man Power

Other directors signed by Columbia include Frank Borzage and Roy del Ruth, and some of the important artistes are Robert Montgomery, Warren William, Glenda Farrell, Guy Kibbee, Carole Lombard, Ned Sparks, and May Robson.

"Although," as Mr. Friedman murmured, "there is actually no tremendous need to put too many people under contract."

And here is a bit of good news. Frank Capra, who is Columbia's own "ace" director, is scheduled for three supers, and one of them may be made in our own studios over here.

There have been many factors that have contributed to the success of Columbia. One has been the knowledge that there is rarely any ratio between the amount of money spent on a picture and the gross earnings. The brothers Cohn, Harry and Jack, learnt that in 1913 when "Traffic in Souls," which cost £1,200, grossed £90,000. And even Carl Laemmle thought £1,200 was an extravagant figure.

JOSEPH FRIEDMAN

Another important factor is the preparation before a picture is shot. The script is all ready and there is no need to change the story after it is half taken.

No Theatre Chains

Poverty has also helped them. This sounds paradoxical, but while the other companies were fighting for bricks and mortar, Columbia kept outside. They didn't compete for picture theatres. They couldn't. They hadn't got the money.

But perhaps the greatest contribution to their success, emphasised Mr. Friedman, has been the policy of securing advice from, and co-operation of, exhibitors. This is a democratic method which they employ in all their dealings, both with their clients and with their employees.

Apart from the immediate benefit in employment that will follow the production and distribution of Columbia pictures in this country, the new moves have immense significance. Columbia's percentage payment to producers is in itself revolutionary.

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Television in the Studio

RKO Experimenting

M. H. Aylesworth, president of Radio-Keith-Orpheum Corporation, and the National Broadcasting Company, recently announced plans for the immediate construction of a television studio on the RKO lot in Hollywood. The building, he states, will be completed early in the summer.

However, Mr. Aylesworth says that a television broadcasting station will hardly be erected within the next two years. The studio now under construction will be used for experimental purposes to enable the studios to be ready to broadcast when the engineers have developed home receiving machines.

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WE SUPERVISE OURSELVES

PRESUMABLY because of the law-abiding temperament of the Briton, we have in this country a widespread dislike of legislation and prohibition in the regulation of our daily life. Which is one of the main reasons why we create a code of loosely worded understandings, and find that it works far more efficiently than the carefully collated and classified rules of other more logical nations.

As an example, we may point to the recent meeting at which the President of the Board of Film Censors addressed a large and representative gathering of women's organisations.

But the fact that the very delicate and important duties of the Board are, in fact, carried out with efficiency and honesty is direct evidence of the way in which we prefer to work.

Another example is afforded by the decision of one of our leading producers to ban the expletive in his future pictures.

It has not been found necessary for some British czar to be appointed, with power to issue and enforce a rigid set of rules limiting the verbal self-expression of our artistes. We have noticed that the public does not prefer too much highly coloured language—that is all.

To give a film an "A" certificate means that it is not one designed to cater for the child patron, not that it is harmful.

For the guidance of the exhibitor who has to please the widest possible public, with probably a wide divergence of taste between his afternoon and his evening audiences, the *Kine.* is now giving a further extension of its review service.

In the feature, "New Films at a Glance," there is a widely appreciated column which indicates the chief angle of box-office appeal. Henceforward, an indication will appear under this heading of the suitability of each picture for the juvenile patron.

"U" pictures, although in the widest official sense available for children's entertainment, are not invariably interesting to them; many "A" films, not aimed at this particular market, are quite harmless, even if they have much more significance to the adult mind. Each in future will be given its value from this particular viewpoint, and we shall welcome the opinions of our exhibitor-readers on this departure.

THE FINANCE BILL

UNTIL the new clauses in the Finance Bill are reached it is useless to worry about the prospects of relief. What can be done has been done, and a great debt is owing to the patience, persistence and political sense of the workers throughout the country who have hammered away at the Members of Parliament in their constituencies as well as at the House.

In view of the brick wall behind which the Chancellor of the Exchequer has been able to shelter himself—that money must be found for national needs and that the present is no time to expect relief—it would be indeed an optimist who could see hope of any material concession to-day. But, so intense a programme of education has been carried on, and so clearly have the necessities of the hardest hit of the exhibitors been put forward, that it is hard to imagine all our effort has been wasted, and the day must come when success will be ours.

The Long Overdue Victory in Middlesex

by Arthur Taylor

Secretary, London and H. C. Branch

FOR nearly twenty years the London and Home Counties branch of the C.E.A. has made periodical application to the Middlesex County Council for permission to open on Sundays, and on Sunday, June 4, the kinemas in the areas of Acton, Tottenham, Hayes and Edmonton will open their doors for the first time.

Exhibitors have consistently maintained that there was a public demand for the Sunday kinema, and the poll of the electorate in every area in Middlesex has proved that the contention was right. I have always looked upon the Church as one of the most democratic organisations in this country, and it is surprising to find its antagonism to Sunday kinemas throughout this long period of agitation for a public privilege and right.

IT is further surprising to find staunch opposition from many of the Middlesex County Councillors, who were sent to the Council upon a much lower percentage vote of the electorate than was recorded at the Sunday opening polls.

For some unknown reason, there appears to be an impression that kinematograph theatre owners are of a type unworthy to control an entertainment catering for the masses, and again, I wonder if those in authority have lost sight of the fact that the main condition of granting a licence is that the licensee is a fit and proper person.

The kinema is playing a most important part in the life of the country, and still there are many who are anti-kinema not only on Sundays but on every day of the week.

The Middlesex County Council covers a wide and scattered area, and there are many councillors who sit for rural districts where there are no kinemas. In the past it has been within the power of these councillors to dictate to other areas in the county of an industrial character, where the exodus of people to neighbouring L.C.C. areas for Sunday kinemas was a proof that they desired the same privilege nearer home.

MUCH could be written about the applications made to the Middlesex County Council in past years, and I believe that about seventeen years ago an application for Sunday concerts was defeated upon the casting vote of the chairman, whilst before that date some kinemas in Middlesex opened without the consent of the Licensing Authority, but subsequently closed their doors again.

The late F. R. Goodwin, who was for six years chairman of the London and Home Counties Branch, fought the Finsbury Park division mainly on the question of Sunday opening, and after a strenuous battle was elected to the Council by the narrow margin of ten votes. Since then Major A. J. Gale, W. Evans and S. L. Bernstein have sat on the Middlesex County Council.

IT has always been found that whilst the representatives of the industrial districts such as Tottenham and Edmonton, favoured Sunday opening, they were always outvoted by the representatives of the west of the county, where there are many rural districts. It is true to say that in the past the Middlesex County Council took little note of any application made to them, because their minds were made up upon this subject. The repeated applications were the means of bringing into existence the Middlesex United Committee for Sunday Defence, which was very active, and was successful in its opposition to the applications.

ON two or three occasions the Tottenham Urban District Council and the Edmonton Urban District Council sent deputations to the Middlesex County Council, urging the granting of Sunday opening, or alternatively the delegation of powers under the Cinematograph Act, 1909.

Over this long period, nobody has paid more attention to the situation than the treasurer of the branch, Major A. J. Gale, who, although not financially interested in the county, has given ungrudging service to his brother exhibitors. He was the spokesman at the recent deputation which waited upon the Committee as to the Sunday opening of licensed premises, and the other members of the deputation consisted of Theo. H. Fligelstone, the vice-chairman of the branch, Ernest W. P. Peall, S. L. Bernstein and myself, whilst J. Alexander, chairman of the branch, has also been very active.

THE exhibitor is a large ratepayer, and as such it is only just that his views should be considered and not lightly passed over.

It can safely be said that licensees will comply in the spirit and the letter with the conditions which have been laid down by the Middlesex County Council governing Sunday opening.

EDWARD SHORTT

THE Right Hon. Edward Shortt, P.C., K.C., President of the British Board of Film Censors, speaks very seldom, but when he does he is direct and effective. His speech delivered before the associated women's organisations was a case in point.

REPLYING to the carelessly uttered statement that the Board could not be effective because it was the creation of the Trade, he laid emphasis on the control which the Home Office possesses, which constitutes an efficient safeguard.

THERE was something of challenge in his tone when he declared that those who suggested that the Board's officials considered their pockets rather than the public, were casting a reflection upon faithful and wholehearted servants of the public. It was a thing which wanted saying and it was well said.

IT was good business on the part of Radio to capitalise the world-wide interest in bridge by making a series of two-reelers featuring Ely Culbertson, the arch-ace of the game. In America, the game presents the greatest opposition to the kinema habit, and, although the situation over here is not on all fours to that in the States, our bridge enthusiasts are sufficiently numerous to justify the attempt to rope in a new class of kinema fans.

LONG SHOTS

The Censor and His Job—The Trade's Chief Opposition — Warner on the Continent

MR. CULBERTSON and his no less famous wife are over here in connection with the arrangements for the International Bridge Tournament, and Frank Tilley cashed in on the occasion and fixed up a most interesting broadcast during the week-end, in which Mr. Culbertson talked bridge cum films, in a manner which S. G. Newman tells me is typical of the material upon which his efforts are based. These, by the way, were practically directed by Culbertson himself, and his views on bridge and pictures in the film colony were outspoken and highly amusing.

THE story I liked best was that in which he described the preliminaries for a match, which, however, never came off, between his team and the Marx Bros. They are pretty fair players, but negotiations broke down on the suggestion made in all seriousness that play should be controlled by a Stop—Go device. This gives point to Culbertson's opinion that film artistes are poor bridge players, which is due to their lack of initiative owing to their every action having to be dictated by the director.

THE only decent player among the film stars, I gathered, was Bebe Daniels, although Ben Lyon doesn't play a bad hand. Mr. Culbertson had a stream of anecedotes of the film colony, not wholly connected with bridge which proved him a shrewd observer of men and tendencies not, incidentally, an altogether admirable showman.

THE "hand" given to "Radio Parade" at the Empire this week is evidence that the opportunity to see the long list of B.B.C. personalities, hitherto generally regarded as entertainment exclusively for the ear, is keenly appreciated.

LEICESTER SQUARE, the centre of shopping for entertainment, is a hard test of a picture of this type, and the reception given to the film confirms the provincial verdict passed upon it. Indeed, the programme as a whole is good. Ramon Navarro's sheikh picture, "A Night in Cairo," going over with real enthusiasm.

THE news leaked out on Monday that Constance Cummings and Benn Levy are engaged to be married. They had not wished it to be announced yet, but, making the best of its premature publicity, Benn Levy confirmed the rumour. Constance is busy at Elstree at the moment, and Benn, who has many successful plays to his credit, is busy on another.

IN the House of Commons on Tuesday afternoon Leslie Hore-Belisha informed A. Denville that the total of kinemas in operation in Great Britain on April 30 last was 4,331. This figure obviously only includes those which have taken out an exhibitor's licence under the Board of Trade.

THE Derby has been filmed so many times that it is only natural that an attempt should be made to avoid the merely conventional and try out a new one. British Movietone news reel has worked out a scenario with musical accompaniment, and the photographs taken at Epsom will illustrate the music.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

***JOHN D. CLARK** has been nominated by S. R. Kent to succeed James Grainger as Fox General Manager of Distribution.*

***TIFFANY PICTURES**, as the result of the recent action by the famous firm of jewellers, has lost its right to use the name.*

***WARNER BROS.** are embarking on a policy which will include the extension of Continental branches.*

***GLORIA SWANSON** has sailed on the "Ile de France."*

***JOHN HAY WHITNEY** is actively interested in the new Technicolor organisation, Pioneer Pictures.*

***CORNELIUS VANDERBILT WHITNEY**, a cousin, is also concerned in this development.*

***"GREEN MANSIONS"** will be the first production of this unit.*

Carl Brisson being made up before going on the set at the Walton Studios.

TO OPEN THE CONFERENCE

Gleneagles Outing on June 19

BEFORE settling down to the serious business of the C.E.A. Summer Conference at Glasgow, early arrivals will be welcomed by the hospitable Scottish branch, and those who are able to be present on Monday, June 19, will find their entertainment waiting for them.

The South Wales Golf Cup, which is open to all members of the C.E.A., will be competed for on the King's Course, Gleneagles, on that day, and prizes for other competitions will be offered.

The train with specially reserved Pullman cars, will leave Buchanan Street station at 1.30, and will be met at Gleneagles by a service of buses. They will leave the Club House on the return journey at 8 p.m., arriving in Glasgow at 9.25 p.m.

Those entering for the golf competition are requested to send to A. B. King, 167, Bath Street, Glasgow, their name and their lowest golf club handicap.

Arrangements will be made to entertain visitors who are not golfers. Facilities for croquet, putting, tennis, bowling, swimming, etc., will be available at Gleneagles, and those not participating in the sporting events will be conducted on a tour through the hotel and grounds.

The price of tickets, including railway fare, luncheon, and dinner is 12s. 6d. (inclusive). Those desiring to attend this outing are requested to fill up their forms not later than Thursday, June 15, to enable the committee to make arrangements.

"A" FILM BAN FOR CHILDREN

EXETER PROPOSAL

On Tuesday at the Exeter City Council meeting, R. Glave Saunders put in an amendment having the effect of changing the proposed new regulation of the City Watch Committee for film exhibitions to add that no child under 16 years of age, whether accompanied by an adult or not, shall be admitted to a kinema unless the films shown shall be classed "Universal" and passed by the British Board of Censorship as such classification.

Mr. Glave also proposes that instead of the usual "A" or "U" designation, each kinema shall exhibit large notices on all posters with the words "For adults only" or "For universal exhibition."

What next?

SCOTTISH K.R.S.

Wm. Bendon as President

At the annual meeting last week of the Scottish branch of the K.R.S., Wm. Bendon (United Artists) was elected president, and Jack Hamson (Paramount) vice-president.

In the House of Commons last week the Orders made under the Sunday Entertainments Act in respect of the Borough of Barking and the Urban District of Willesden were approved.

WALLASEY BLOW TO S.O. CAMPAIGN

"LACK OF COURTESY AND TRUTH"

THE Sunday Opening Campaign received one of the severest blows it has yet sustained at Wallasey, which defeated the proposal by a majority of 8,063 in a poll representing 40 per cent. of the electorate. The figures were:—

For	5,475
Against	13,538
Majority against ...	8,063

The cost of the poll to the borough is estimated at £350, which works out at about 4½d. per vote recorded.

It was a vigorous fight, in which the Trade had to meet a considerable amount of prejudice and misrepresentation rather than reasoned argument. Credit, however, must be given to the churches for having so successfully mobilised their fighting forces.

Fairy Tales

Some of the clergymen appear to have set out deliberately to make our flesh creep. There was constantly dangled before the eyes of the people whose votes were solicited, a spectacle of film magnates, wallowing in wealth and greedy for more, and voracious kinema proprietors falling over themselves still further to participate in the hardgotten gains of the worker.

Lack of Truth

The Rev. H. R. Tomlinson, vicar of a Liscard church, and president of the Wallasey Sunday Evening Kinemas Association, who courageously enrolled on the side of the exhibitors, said:—

"I think the tragedy of the whole thing is the loss of prestige to the church as represented by the Wallasey Christian Council, by the way they have carried on the campaign, and by their lack of courtesy and truthfulness in the distribution of doubtful pamphlets."

Last-Minute Surprise

Coun. E. Haigh Intervenes

One of the eve-of-poll surprises in connection with the Wallasey campaign was the publication of a letter from the pen of Coun. Edwin Haigh, who is a proprietor and director of kinemas on both sides of the river Mersey, stating that he was not in favour of opening his halls on Sundays, and the majority of his co-directors are with him on this matter.

"Sunday opening of kinemas would not have been heard of," he states, "if the two or three large London circuit companies had not initiated, engineered, and conducted this campaign throughout the United Kingdom. Of course, many of the smaller independent proprietors have fallen into line.

Independents Opposed

"Except the large, million-pound combines, the majority of our local independent kinema proprietors are against Sunday opening. In many cases, I am sorry to say, the resident managers and part of the staff are supporting Sunday opening, viewing with pleasure the prospect of one day off in the week for having to work only two hours on a Sunday evening. Our kinemas are open for three performances each day, 18 per week—far more performances than either the theatres or variety shows give. Surely this number is enough.

"If Wallasey or any other Merseyside town or city decides to have our kinemas open on a Sunday it is for them to say so and not blame local independent kinema proprietors. As I do not belong to any trade union society, I personally would have to do an extra day's work, making my total up to seven days, with total working hours of about 70 each week (not trade union hours—48), trying my best to entertain them in the future as usual!"

C.E.A. Branch Explanation

The sequel to this was an interview by officials of the North-Western branch of the C.E.A. with Coun. Haigh, who made it plain that he was expressing his personal views.

G. Dudley West, secretary of the North-Western branch, explains it was at a largely attended meeting of members that the question of Sunday opening in the various areas was approved by an overwhelming majority, and those who were not in favour agreed not to take part in any campaign.

THE CENSOR'S PROBLEM

Keeping Ahead of Public Opinion

(Continued from page 3)

sider that a reflection on a number of faithful and wholehearted servants of the public.

"In the development of these conditions we must have the closest and greatest regard for public opinion. There is no psychological effect more dangerous than that of reaction, and if we in our endeavour to arrive at an ideal state of things go too far in advance of public opinion the psychological reaction is sure to come."

They tried to keep a little ahead of public opinion. Two and a half years ago he warned the Trade against unredeemably sordid films, and it had had its effect. Last year he warned the Trade about films on the sex question, and that warning in the last six months had had its effect.

H.O. Action Welcomed

A resolution was passed, welcoming the Home Secretary's circular with its model conditions relating to the character of films exhibited; better control of posters and publicity matter connected with films; and special provisions to ensure that children under sixteen shall not see films passed as suitable for adults, unless accompanied by parents or *bona-fide* guardians.

Another resolution urging that every support be given to kinema licensing authorities by the public in their respective localities and by organisations throughout the country, in adopting and enforcing those recommendations, was also passed.

Ely Culbertson, the international Bridge authority, met by Col. Beasley, chairman of the English Committee of the forthcoming International Tournament and S. G. Newman, of Radio Pictures for whom he has made a series of shorts

SUNDAY OPENING CONDITIONS FOR MIDDLESEX

L.C.C. Rules as Precedent

NO "U" FILM RESTRICTION

CONDITIONS similar to those governing the Sunday opening of kinemas in the L.C.C. area were adopted by the Middlesex County Council on Thursday after a lively debate.

The charity contribution has been fixed at 10 per cent. of the net takings, in addition to the prescribed percentage due to the Cinematograph Fund.

Shows may be given between 6 p.m. and 11 p.m., but the premises may be open for public music at 5.30 p.m.

A Sunday rest register must be kept.

The conditions are operative as from June 4.

A feature of the debate was the attempt to restore the charity contribution to 15 per cent., as first suggested, and to impose the "U" film condition, both of which proposals aroused acrimonious debate.

The amended conditions of Sunday opening were agreed to by 37 votes to 20, and the proposal to restrict Sunday programmes to films with a U certificate was defeated by 24 votes to 18.

It will be remembered that the original conditions embodied a contribution for charitable purposes of 15 per cent. of the gross takings, less entertainment tax, in addition to the agreed 5 per cent. of profits for the Cinematograph Fund, and that only films with a "U" certificate should be exhibited.

A deputation from the London and H.C. C.E.A. submitted that the 15 per cent. contribution would in some cases be more than the actual profits. It was also urged that insistence upon "U" films would make the regular opening of kinemas on Sunday impracticable. A deputation from the Willesden U.D.C. was also received on the subject.

On the other hand, the Middlesex United Committees for Sunday Defence strongly advocated that no reduction in the percentage should be made and that only "U" films were to be shown.

The Old Arguments

The committee's recommendations were hotly opposed by Ald. Pinching, who proposed that the original conditions be adhered to. The deputation from the licensees, he declared, proved nothing. They freely admitted that they were a commercial body which expected to make money. The whole of the profits under the Act of Parliament could, and should be, taken over, and if, in the L.C.C. area under the adoption of the terms devoting 10 per cent. of the gross takings to charity involves a saving of £100,000 to the exhibitors, then they could pay 15 per cent. and make a profit. Another point which was admitted was that overhead charges were spread over seven days instead of six, with resultant saving.

Coun. Clemens suggested that the conditions should be tried for six months.

Coun. Cameron considered that the L.C.C. conditions should prevail in order that competition should be on even terms, which led another councillor to state that there was no reason why Middlesex should follow London's lead. He contended that the Trade was going back on its promise of devoting the proceeds of Sunday opening to charity.

A Word for the Trade

Coun. Kelland commended the business-like statement furnished by the Trade. It appeared that the gains were not nearly so great as he had thought. The L.C.C. conditions should be given a trial for six months. The position could be renewed in November.

A vigorous attack on the methods of Sunday opening opponents was delivered by Coun. Catlow, who said that in the interests of fair trading the L.C.C. condition should be accepted. By devious methods the opponents of Sunday opening had succeeded in holding up the licences for two months, and attempts were being made to defeat the object of the Act. Willesden Council was unanimous in asking for London conditions.

A vote was then taken, and Ald. Pinching's proposal was defeated.

"U" Film Proposal Quashed

Undeterred, Ald. Pinching then proposed restricting Sunday performances to "U" films. He alleged that licensees wanted the removal of the ban on the grounds that there were insufficient films to go round, but this was not supported by the data in hand. The real reason was the cheaper rental of "A" films.

Subsequently, the alderman interposed an attack on exhibitors. He stated that he had a lot to do with the kinema Industry, and felt that it should not be in alien hands. That there should exist a classification of films at all was monstrous. Continuing, he said: "If you permit 'A' films to be shown you defer the day when clean films will be made."

The alderman's remarks were interrupted by a councillor, who strongly resented the reflections on the Censor and the suggestion that filthy films were being made.

It was pointed out that paragraphs 26 and 27 of the licensing conditions covered the exhibition of unsuitable films. The speaker argued that films unsuitable for exhibition on Sunday were also unsuitable for week days.

The amendment was defeated by 24 votes to 18.

TWO MORE POLLS

WHITLEY BAY AND HENDON

Hendon and district S.O. campaign, under the direction of J. S. Richardson, is proceeding well, and the preliminary canvass has finished and proved extremely favourable. The Publicity Committee, consisting of W. Fuller, of the Regal; J. Hutchison, of the Ambassadors; and Syd Parsons, of the Orpheum, have secured the majority of available sites, and have in hand a progressive scheme which will result in the area being fully covered by polling day, June 8.

Offers of cars and helpers will be welcomed by the organisers, and should be addressed to J. S. Richardson, Sunday Films Association, Station Parade, Edgware.

Whitley Bay Poll

Following upon the rejection, by a town's meeting, of the proposal to seek Sunday opening for the kinemas in the jurisdiction of the Whitley Bay and Monkseaton Urban District Council, the local Sunday Evening Films Association secured the signatures of 100 electors to a petition asking the local Council to take a plebiscite of the electorate.

The presentation of the petition led to a special meeting of the Council being held to receive it, and this reopened the debate upon Sunday entertainments. It was stated that the cost of a poll would be about £175 or £200, and a motion was placed before the Council demanding the withdrawal of the draft order to the Secretary of State, on the grounds of expense.

The motion was defeated by 10 votes to three, and it was resolved that a poll be taken on June 9.

ILFORD REFUSES ACTION

DECISIVE COUNCIL VOTE

The Ilford Borough Council, at its meeting last week, decided by 21 votes to 3, with 4 members abstaining, not to hold a poll on the question of Sunday opening.

This followed the request of the London and Home Counties C.E.A. for the Council to pass the necessary steps to apply for a Sunday opening order. A deputation from the Sunday Defence League was received at the same time as the C.E.A. request.

A lengthy debate took place, during the course of which one councillor quoted the result of a private referendum which he organised in the Seven Kings Ward to be 4,623 in favour out of 6,849 electors approached.

Local exhibitors are considering their next step.

Hoot Gibson and Gloria Shea in THE DUDE BANDIT which Universal is Trade showing on Friday morning at the Rialto

Thursday

Son of the Border (*Radio*)

Cambridge Theatre. 11 a.m.

"Son of the Border," Radio's latest Tom Keene feature, is recommended to all those who appreciate the new style of Western—the picture based on an original and intriguing theme with well-written dialogue allied to all the swift action and thrills of the old-type Western. In addition to the star Betty Furness, Edgar Kennedy and Creighton Chaney offer more than adequate support.

The Intruder (*Gaumont-Iaeal*)

Prince Edward Theatre. 3 p.m.

In "The Intruder" we are promised a rattling mystery story with its locale on a desert island in which Monte Blue and Lila Lee are the featured players. The theme tells in entertaining fashion of the adventures of a boat-load of shipwrecked people who are stranded on a desert island. The complication arises from the fact that before the catastrophe occurred, which resulted in their having to leave their floating home, most of the boat-load were implicated in a murder, and the detective engaged upon the case lands on the island with this bunch of suspects. The adventures of the party during the two days in which they are marooned make excellent and intriguing entertainment.

Diplomaniacs (*Radio*)

Prince Edward Theatre. 8.30 p.m.

In their latest burst of merriment, Wheeler and Woolsey have chosen a fertile field for their humour. This picture, which goes under the typical Wheeler and Woolsey title of "Diplomaniacs," sets out to poke fun at the intensely serious members of the League of Nations at Geneva. It is handled from first to last in a spirit of the most extravagant burlesque, against a musical-comedy background of diplomats, chorus girls and deep-dyed villains—in this case the avaricious ammunition makers.

First of all Wheeler and Woolsey are chosen as delegates for the Red Indian, the only nation which has paid its national debt. They are chosen because of their ability to talk—for they are barbers. Equipped with lavish expense money and no ideas at all, they set out for Geneva to fight for peace. Here they find plot and counter-plot, conference delegates holding session under the protection of machine guns, and international vamps working on behalf of munition firms, who rely upon war to pay dividends. In the end Wheeler and Woolsey decide to entertain the delegates by doing a little variety act, hoping that the audience will sign the peace pact whilst under the benign influence of their talent. They take home a forged peace pact, which is immediately repudiated by the nations concerned and arrive home in time to join the Army for another war. The picture proves that, as Woolsey says, "The cause of peace is a hard fight."

Through this most extravagant nonsense runs music by Max Steiner, and there are several songs and dances by Wheeler and a full chorus.

Friday

Behind the Counter (*P.D.C.*)

Phœnix Theatre. 11 a.m.

"Behind the Counter" has an impressive cast headed by Marian Marsh, Kenneth Thompson, Joan Marsh, Bert Roach and Allen Vincent are other well-known stars in this dramatic story of the trials of two young girls left on their own in a big city.

Marian Marsh, as the elder sister, subscribes to the theory that a little wildness goes a great way—and that one way of getting the best of men is by letting them think a great deal—and letting them find out—nothing! In other words, a glamour of sin or recklessness goes a great way, and it isn't exactly necessary to go all the way to prove that you're a wise girl!

On the other hand, Joan Marsh portrays the ultra-modern who thinks that "all the way or none" is the battle-cry of freedom, and almost proves her theory! She, the uninitiated innocent, drinks too much, pets too much, and talks too much, and almost works her own undoing. The elder sister nearly ruins the career of the young man with whom she eventually falls in love in her innocent attempt to provide her sister with the necessary funds to ensure a happy marriage.

"Behind the Counter" was directed by Christy Cabanne, who has been responsible for several recent P.D.C. successes, including "The Public Be Hanged" and "Hearts of Humanity."

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., June 1 and Wed., June 7

Tuesday

Call Me Mame (*Warner*)

Cambridge Theatre. 3 p.m.

Ethel Levey, renowned star of the British and American musical comedy stage, is the star of "Call Me Mame," which, although not essentially a musical production, has three song numbers featured, namely, "Alive in a Dive," "I Want to Go Home," and "I May Never Pass Your Way Again."

Ethel Levey will always be remembered for her introduction of the first "jazz" number to this country, "Alexander's Ragtime Band," and, for a moment or two, happy memories will be revived with every audience while she sings this number in "Call Me Mame." Her regular broadcasting in this country ensures a box-office name for this picture, which, incidentally, is her talking-film debut. The song numbers in "Call Me Mame" were specially written to suit the style and personality of Miss Levey, and Irving Asher feels sure that they will have a wide popular appeal.

The supporting cast is a very strong one, including, as it does, John Batten, the popular British actor, who starred with Lilian Harvey in "The Love Waltz," and Dorothy Bartlam, who has many successful rôles to her credit, most latterly, perhaps, in "Fires of Fate."

Anne One Hundred (*Paramount*)

Carlton. 10.30 a.m.

As the title suggests, "Anne One Hundred" is a film in which the most important character is a woman, and in point of fact there is only one woman, with the exception of atmosphere players, in the cast. The leading rôle is played by Betty Stockfeld as the plucky, efficient girl who wins through against heavy odds.

"Anne One Hundred," adapted from a successful West End play, tells the story of a girl who has inherited her father's soap factory, but finds that if she is to get out of selling it to the bitterest competitors she will need a great deal of money. She makes a bargain with a wealthy man that at the end of a given time, if she has not made good with the money lent by him, she will marry him. She starts, and the rival company go to the uttermost lengths in order to stop the working of the factory, but with the aid of the foreman, with whom she has fallen in love, she makes a brilliant success. The wealthy man loses his wager and she is able to marry the man she loves. With an uncommon plot, dealing with industry, Henry Edwards has made a thrilling picture, and has worked up the action to brilliant climaxes.

Other names prominent in the cast of "Anne One Hundred" are Gyles Isham, Dennis Wyndham, Evelyn Roberts, Eric Hales, Allan Jeayes, William Speechley and Quinton McPherson.

"Let's Dance," a Paramount featurette, presenting Burns and Allen, will also be shown on Tuesday morning.

Wednesday

The Big Thrill (*British Lion*)

New Gallery. 11 a.m.

James Murray, Joan Marsh, Dickie Searl (of "Skippy" fame), Lee Moran, and Theodore Von Eltz will be seen in "The Big Thrill," a speedway drama.

James Murray has appeared in starring rôles in two recent releases. They are "Air Hostess," in which he teamed with Evelyn Knapp, and "'Frisco Jenny," in which he played opposite Ruth Chatterton. His rôle in "The Big Thrill" is probably one of the most interesting. Cast as "High Gear" Sherrod, ace race driver, Murray speeds through a whirlwind of comedy sequences, lavish night clubs and beautiful girls, until the day of the big race, when a fatal crash as he was trying to make up lost time on a curve results in the death of his mechanic. His nerve gone, Sherrod takes a job as a taxi driver in order to make enough money to send the little son of his dead mechanic to military school, but is discovered in his new rôle by the gossip columnist of a daily newspaper, who broadcasts the news over the air. The love of a girl, a battle with rival taxi drivers, and his returning nerve in a sensational life and death race through the city are the completing ingredients of the smashing story. The picture was directed by Leigh Jason.

Picture Snatcher (*Warner*)

Cambridge Theatre. 3 p.m.

"Picture Snatcher" is said to be the fastest, funniest and snappiest picture that Jimmy Cagney has ever made. It is said to give us once more the real Cagney—the "sock-'em-first-and-argue-afterwards" Cagney. He has the rôle of an ex-gangster, who, on leaving gaol, decides to go straight and tumbles into the job of "picture snatcher" for a scandal newspaper—the toughest job that any man can undertake—but which his ex-career as a gangster made him suitable for. There is said to be every element that makes for sheer unadulterated, smile-a-minute entertainment, replete with every kind of thrill, plenty of hilarious comedy, strong drama and light romance.

"Picture Snatcher" is also said to be a triumph for Patricia Ellis, the young actress who came to the screen for the first time recently with George Arliss in "The King's Vacation," and who is now being rapidly groomed towards stellar heights. Alice White, who made a sensational come-back in "Employees' Entrance," also has a very prominent rôle in this new Cagney picture, in which she is in the unfortunate position of being the girl who gets a "sock in the jaw" by trying to seduce Cagney. Other members of the very strong cast include Ralph Bellamy, Ralf Harolde, Robert Emmett O'Connor, Robert Barrat, George Pat Collins, Tom Wilson, Barbara Rogers, Rene Whitney and Alice Jans. Lloyd Bacon directed.

The Working Man (*Warner*)

Cambridge Theatre. 8.45 p.m.

George Arliss is said to surpass anything that he has, in the past, done, by his superb work in "The Working Man" (The Adopted Father), a comedy-drama, with a spice of charming romance, contributed by Bette Davis, and Hardie Albright as the egotistical, though youthful, "boss" of the flourishing shoe business owned by his uncle.

"The Working Man" is, in every sense, a modern picture, dealing, in a modern way, with the difficulties besetting an employer and his employees. Again an instance of Jack Warner's policy of producing pictures with a timely and topical appeal.

Supporting George Arliss, Bette Davis and Hardie Albright are numerous prominent players, including the newcomer, Theodore Newton, who, for his work in this picture, was awarded a long-term contract with Warner, and will next be seen in "Voltaire," again with George Arliss, a singular honour for any new player, Gordon Westcott, J. Farrell MacDonald, Charles Evans, Frederick Burton, Pat Wing, Edward Van Sloan, Claire McDowell, Harold Minjir and Wallis Clark.

CARLTON PRECEDENT

BABY BILLED WITH CHEVALIER

A remarkable precedent was established at the Carlton with the opening of Maurice Chevalier's "A Bedtime Story."

In addition to the electric lighting on the Carlton front, the name of Baby Le Roy, the one-year-old star, will go with the names of Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton and Adrienne Ames on all publicity and out-door advertising.

Betty Stockfeld and Gyles Isham in ANNE ONE HUNDRED to be shown by Paramount on Tuesday

PIQUANT STORY OF NEW FOX FILM

"Warrior's Husband"

THE London Trade show of "Warrior's Husband," Jesse Lasky's second picture for Fox, will shortly be announced. This is described as a "big" picture in every sense—big in its acting, its cast, its direction, its sets, and, above all, in its humour.

Elissa Landi appears as a carefree Amazon warrior. Ernest Truex is said to be an "absolute scream" as a meek, down-trodden male, who upsets the apple-cart in the Amazonian menage. Marjorie Rambeau and David Manners complete the leads of a remarkable cast.

"Warrior's Husband" is an hilarious comedy romance of the days when women were the fighters and providers and men's place was the home. Jesse Lasky says he made it because "it is so completely different, because it is so completely novel, because it will be one of the funniest pictures of the year, and because it has got things in it people will talk about."

Into the calm of the woman-ruled country of the Amazons come the Greeks seeking the girdle which confers on the women the power to rule men. We see a mountainous but timid Hercules. Homer is a Press agent. The first war profiteer exchanges 2,000 spears for a marriage licence for her son. We hear the original jazz band playing "Those Amazon Blues."

The fighting feminines naturally refuse to hand over the girdle and hurl themselves precipitately into the fray with the despised males. They get a rude shock—and find they like being subdued by the men. Meantime, little Ernest Truex, as the shrinking spouse of the Amazon queen, filches the girdle and hands it over to Hercules. His idea is that men will then be able to have a say in home affairs—but he finds he is a little bit hasty in his treachery!

Elissa Landi, as the fiery Antiope, is captured and tamed by the Greek Theseus. It is all wonderful fooling, it is said, with a laugh and a guffaw in every foot of the picture. It was directed by Walter Lang.

The American Press has given "The Warrior's Husband" enthusiastic notices.

"Its reception was more than hearty—it was hilarious," says the *Hollywood Reporter.*

Big Thrills in "Silk Express"

NEXT WEEK'S F.N. PRESENTATION

ENTERTAINMENT of an extremely popular calibre is promised by First National, in "The Silk Express," which will be Trade shown at the Cambridge Theatre, on Thursday, June 8, at 3 p.m. The picture is stated to abound with thrills, and its big cast includes the names of seven well-known players.

"The Silk Express" was directed by Ray Enright, who directed Joan Blondell's recent hit "Blondie Johnson," and its sensational plot concerns a silk war that is waged to the bitter end between two rival groups of merchants. When one of these groups, headed by the unscrupulous Wallace Myton, succeeds in cornering the market and demands exorbitant prices, Kilgote, a mill-owner, persuades his fellow manufacturers to revolt against the monopoly and refuse his terms. They import the raw material from Japan, and to meet their contracts in time charter a special train to bring the silk from Seattle to New York.

Tense Atmosphere

In this atmosphere of suspense the train embarks upon its sensational journey, closely guarded to prevent foul play, but ere it has proceeded far upon its course mysterious and thrilling events take place to tax the wits of its guardians and enthrall the spectator. An attempt is made to derail the express, and following the failure of this a gang of crooks set it afire.

Besides the essential drama such a story offers there is also an attractive romance and much comedy. The excellent cast is headed by Neil Hamilton, who takes the principal part, with Sheila Terry, who has just been seen opposite Joe E. Brown in "Elmer the Great." A vivid study is said to be provided by Arthur Byron, whose performance as the prison governor in "20,000 Years in Sing Sing," will instantly be recalled. Allen Jenkins, Guy Kibbee and Dudley Diggers also appear prominently.

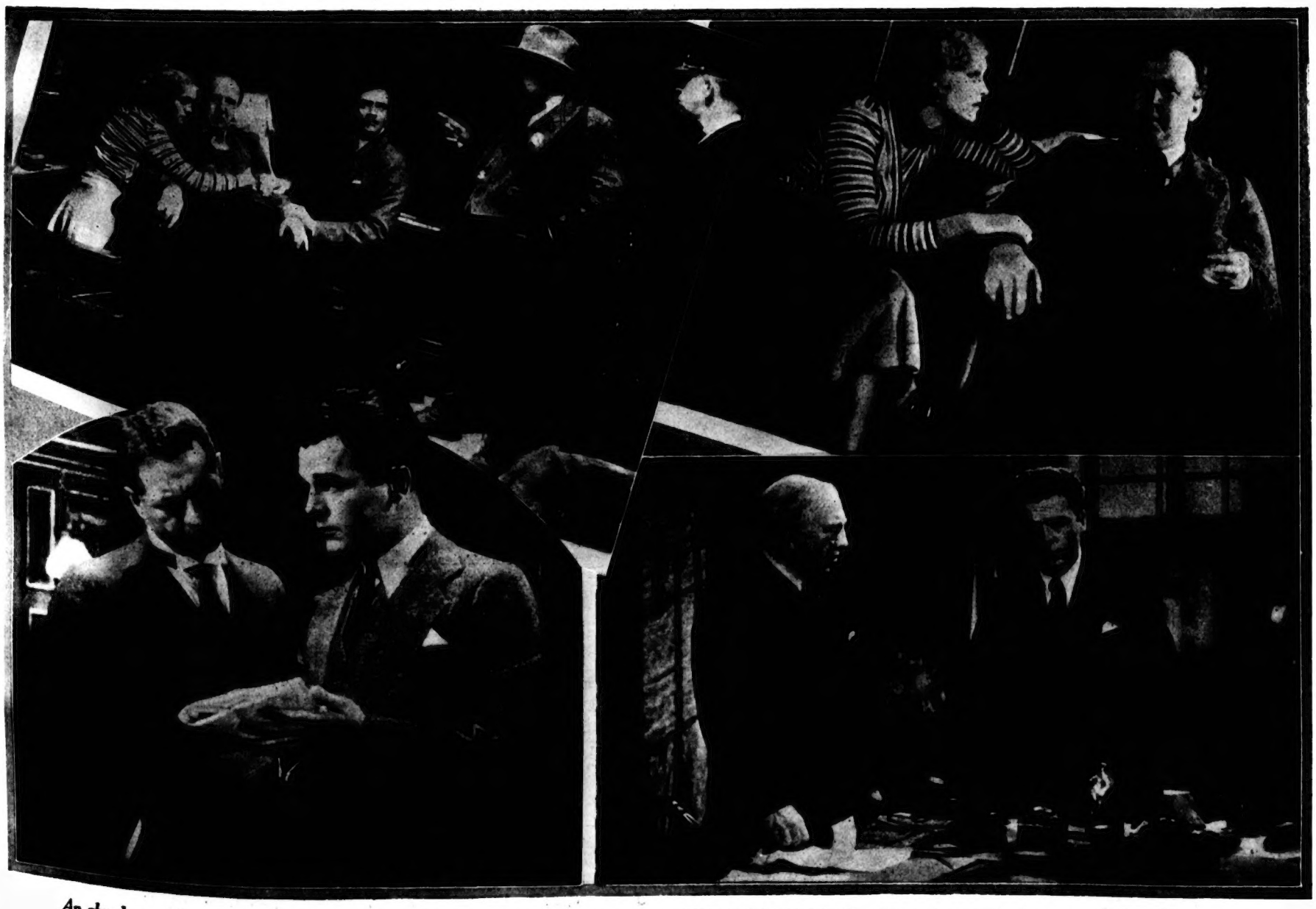
It is claimed by D. E. Griffiths, managing director of First National, that the many angles of interest make "The Silk Express" a very attractive exploitation proposition, and should register very effectively with patrons who enjoy a mystery thriller extremely well done.

Ethel Levey and John Batten in CALL ME MAME which Warner is Trade showing on Tuesday

Janet Gaynor in "Adorable"

Scenes from the Fox super-musical ADORABLE, which will shortly be trade shown in this country. This important offering co-stars Janet Gaynor with Henry Garat, the popular French leading man, in a romantic story enlivened with many lilting melodies.

"THE SILK EXPRESS"



An abundance of fast moving thrills is promised in First National's forthcoming offering, THE SILK EXPRESS, which is being trade shown next week. The score or so of well-known players of the cast are headed by Neil Hamilton, who is supported by Sheila Terry, Arthur Byron, Dudley Digges and Guy Kibbee.

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THE KINEMATO

FILM

JUN 193

TRADE SHOW O

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box Office Angle.	"Kine" Review.	Release Date.
Bedtime Story, A	Paramount	85 min.	A	7,794 ft.	Maurice Chevalier, Helen Twelvetrees, Baby Leroy	Capital light booking	May 25, 1933	Nov. 20, 1933
*Cash	Paramount	72 min.	U	6,611 ft.	Wendy Barrie, Robert Donat, Edmund Gwenn	Good programme booking	May 11, 1933	Oct. 9, 1933
Central Airport	First National	75 min.	U	6,500 ft.	Richard Barthelmess, Sally Eilers, Tom Brown	Excellent general booking	May 4, 1933	Sept. 25, 1933
*Cleaning Up	British Lion	70 min.	U	6,341 ft.	George Gee, Betty Astell, Davy Burnaby	Capital comedy booking, particularly for the masses	May 11, 1933	Not Fixed.
Constant Woman, The	Gaumont-Ideal	73 min.	A	6,697 ft.	Conrad Nagel, Leila Hyams, Tommy Conlon	Very good general booking	May 25, 1933	Not Fixed.
Diamond Trail	Pathé	57 min.	U	5,200 ft.	Rex Bell, Francis Rich, Lloyd Whitlock	Useful supporting attraction for the masses	May 25, 1933	Not Fixed.
Elmer the Great	First National	75 min.	U	6,732 ft.	Joe E. Brown, Patricia Ellis	Excellent comedy booking	May 11, 1933	Oct. 2, 1933
Farewell to Arms, A	Paramount	85 min.	A	7,621 ft.	Helen Hayes, Gary Cooper, Adolphe Menjou	First-class attraction for high-class halls, and box-office one for others on stars	May 4, 1933	Not Fixed
Fra Diavolo	M-G-M	90 min.	U	8,100 ft.	Stan Laurel, Oliver Hardy, Dennis King	Excellent general booking	May 25, 1933	Not Fixed.
Girl I Made, The	M-G-M	68 min.	A	6,144 ft.	Robert Montgomery, Sally Eilers, Madge Evans	Good popular booking	May 25, 1933	Not Fixed.
Hallelujah, I'm A Tramp	U.A.	82 min.	U	7,571 ft.	Al Jolson, Madge Evans, Frank Morgan	An offering of strong box-office potentialities	May 18, 1933	Nov. 27, 1933
Hell Below	M-G-M	102 min.	A	9,220 ft.	Robert Montgomery, Walter Huston, Madge Evans	Stupendous box-office proposition	May 25, 1933	Not Fixed.
House of Chance, The	P.D.C	70 min.	A	6,493 ft.	Thelma Todd, Ralf Harolde	Safe supporting feature for the masses	May 11, 1933	Not Fixed.
Jungle Bride	Butcher	66 min.	U	6,252 ft.	Anita Page, Charles Starrett	Useful supporting feature for the masses	May 11, 1933	Not Fixed.
Karma	Inter. Prods.	65 min.	U	6,220 ft.	Devika Rani, Himansu Rai	Novelty and interest general proposition	May 18, 1933	Not Fixed.
Kiss Before the Mirror, A	Universal	67 min.	A	6,149 ft.	Nancy Carroll, Frank Morgan, Paul Lukas	Very good programme booking, particularly for better-class halls	May 4, 1933	Not Fixed.
Ladies Profession, A	Paramount	67 min.	U	6,144 ft.	Alison Skipworth, Roland Young	Good light booking	May 4, 1933	Sept. 4, 1933
Little Giant, The	First National	75 min.	A	6,863 ft.	Edward G. Robinson, Mary Astor, Russell Hopton	Capital box-office proposition	May 18, 1933	Oct. 23, 1933
*Lord of the Manor	Paramount	70 min.	U	6,367 ft.	Fred Kerr, David Horne, Betty Stockfeld	Good light booking	May 18, 1933	Oct. 23, 1933
*Loyalties	A.B.F.D.	75 min.	A	6,700 ft.	Basil Rathbone, Miles Mander, Joan Wyndham	Very good dramatic booking particularly for high class halls	May 25, 1933	Not Fixed.
Lucky Dog	Universal	57 min.	U	5,252 ft.	Chic Sale	Useful supporting offering for family programmes	May 18, 1933	Not Fixed.
Man of Action	U.A., Columbia	58 min.	U	5,232 ft.	Tim McCoy, Caryl Lincoln, Wheeler Oakman	Useful supporting feature	May 18, 1933	Released immediately.
Murders in the Zoo	Paramount	60 min.	A	5,400 ft.	Lionel Atwill, Charles Ruggles, Gail Patrick	Moderate melodrama for the masses	May 18, 1933	Sept. 30, 1933
Morgenrot	Wardour	75 min.	A	6,624 ft.	Rudolf Forster, Fritz Genschow, Else Knott	Excellent booking for specialised and high-class halls	May 4, 1933	Not Fixed.
Night In Cairo, A	M-G-M	80 min.	A	7,228 ft.	Ramon Navarro, Myrna Loy, Reginald Denny	Very good popular booking	May 25, 1933	Not Fixed.
Oliver Twist	Pathé	78 min.	U	7,065 ft.	Dickie Moore, Irving Pichel, Doris Lloyd	Good popular booking with title and star pull	May 4, 1933	Not Fixed.

WHAT'S RELEASE

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length.	Stars.	Posters.	"Kine." Review Date.
June 19	All Quiet on the Western Front (re-issue)	Universal	F.4238	—	A	11,864	Lewis Ayres, Louis Wolheim, John Wray	—	June 12, 1930
„ 26	*Called Back	Radio	Br.8433	50	A	4,527	Franklin Dyall, Dorothy Boyd	1/12, 1/6	Feb. 16, 1933
„ 5	Circus of Sin	Wardour	F.8383	60	A	4,960	Anna Sten	1/48, 1/12, 1/6	Feb. 2, 1933
„ 26	*Co-respondent's Course	Universal	Br.8532	50	A	4,400	John D'Arcy, Donalda Warne	1/6	Mar. 23, 1933
„ 19	Crusader, The	P.D.C.	F.8309	65	A	5,931	Evelyn Brent, H. B. Warner	1/12, 1/6	Jan. 12, 1933
„ 5	Dangerously Yours	Fox	F.8495	75	A	6,870	Warner Baxter, Miriam Jordan	1/48, 1/12, 2/6	Mar. 9, 1933
„ 26	Death Kiss, The	Ideal	F.8543	75	A	6,742	Adrienne Ames, Bela Lugosi, David Manners	—	Mar. 23, 1933
„ 19	Deception	U.A.	F.8317	64	A	5,794	Leo Carrillo, Nat Pendleton	—	Jan. 19, 1933
„ 19	*Discord	Paramount	Br.8303	79	A	7,235	Owen Nares, Benita Hume	1/12, 1/6	Jan. 12, 1933
„ 19	Dynamite Ranch	Ideal	F.8382	58	U	5,238	Ken Maynard, Jessie Matthews, Ian Hunter	—	Feb. 2, 1933
„ 19	Evenings for Sale	Paramount	F.8252	65	U	5,999	Herbert Marshall, Sari Maritza	1/48, 1/12, 2/6	Dec. 22, 1932
„ 12	Forty-Niners, The	Pathé	F.8424	50	U	4,672	Tom Tyler	1/6	Feb. 16, 1933
„ 12	Frisco Jenny	First National	F.8307	70	A	6,201	Ruth Chatterton, Don Cook	1/48, 1/12, 1/6	Jan. 19, 1933
„ 19	Goldie Gets Along	Radio	F.8443	68	A	6,104	Lily Damita, Charles Norton	1/12, 1/6	Feb. 23, 1933
„ 26	Half Naked Truth	Radio	F.8434	77	U	6,913	Lee Tracy, Lupe Velez	1/48, 1/12, 2/6	Feb. 16, 1933
„ 12	Hard to Handle	Warner	F.8379	80	A	7,356	James Cagney, Mary Brian	1/48, 1/12, 1/6	Feb. 2, 1933
„ 12	Hearts of Humanity	P.D.C.	F.8324	64	A	5,931	Jean Hersholt, Jackie Searle	1/12, 1/6	Jan. 19, 1933
„ 12	He Learned About Women	Paramount	F.8273	56	U	6,086	Stuart Erwin, Alison Skipworth	1/48, 1/12, 2/6	Jan. 5, 1933
„ 19	*Her Night Out	Warner	Br.7957	44	A	4,083	Joan Marion, Lester Matthews, Dodo Watts	1/6	Oct. 13, 1932
„ 12	Her Reputation	Fox	F.8630	56	A	5,147	Ricardo Cortez, Joan Blondell, Ginger Rogers	1/48, 1/12, 2/6	April 13, 1933
„ 12	Hypnotised	Ideal	F.8368	66	U	6,017	Moran and Mack, Ernest Torrence	—	Feb. 2, 1933
„ 5	If I Had a Million	Paramount	F.8320	80	A	7,373	Gary Cooper, George Raft, Wynne Gibson	1/48, 1/12, 2/6	Jan. 19, 1933
„ 19	Infernal Machine	Fox	F.8525	65	U	5,937	Genevieve Tobin, Chester Morris	1/48, 1/12, 2/6	Mar. 16, 1933
„ 12	*King's Cup, The	W. & F.	Br.8384	78	U	6,881	Dorothy Bouchier, Harry Milton	1/48, 1/12, 2/6	Feb. 9, 1933

* Titles marked with an asteri

RAPH WEEKLY'S INDEX

FERS—MAY, 1933

The Trade's one and only guide to all sections of the industry

THE KINE YEAR BOOK FOR 1933

Title.	Renter.	Running Time.	Certificate.	Length.	Stars	Box Office Angle.	"Kine" Review	Release Date.
Parole Girl	U.A., Columbia	69 min.	A	6,225 ft.	Mae Clarke, Ralph Bellamy, Marie Prevost	Good average supporting feature for the masses	May 4, 1933	July 3, 1933
Phantom Broadcast, The	Pathé	70 min.	A	6,400 ft.	Ralph Forbes, Vivienne Osborne, Gail Patrick	Very good general booking	May 25, 1933	Not Fixed.
Pick Up	Paramount	66 min.	A	6,710 ft.	Sylvia Sidney, George Raft, Lillian Bond	Good popular booking	May 11, 1933	Oct. 16, 1933
Pleasure Cruise	Fox	70 min.	A	6,491 ft.	Genevieve Tobin, Roland Young	Attractive general booking	May 4, 1933	July 31, 1933
Possessed	M-G-M	76 min.	A	6,791 ft.	Joan Crawford, Clark Gable	Good popular booking	May 25, 1933	Not Fixed.
*Radio Parade	Wardour	70 min.	U	6,314 ft.	Radio Star Cast	Excellent box-office proposition	May 4, 1933	Sept. 11, 1933
Reform Girl	P.D.C	65 min.	A	5,940 ft.	Skeets Gallagher, Noel Francis, Hale Hamilton	Good general supporting feature	May 25, 1933	Not Fixed.
Revenge at Monte Carlo	Gaumont-Ideal	64 min.	A	5,867 ft.	June Collyer, Jose Crespo, Wheeler Oakman	Acceptable two-feature programme booking	May 25, 1933	Not Fixed.
Secrets	U.A.	85 min.	A	7,640 ft.	Mary Pickford, Leslie Howard, C. Aubrey Smith	Excellent general booking	May 18, 1933	Nov. 6, 1933
*Send 'Em Back Half Dead	Fox	45 min.	U	4,042 ft.	Nelson Keys, Polly Luce, Ben Weldon	Comedy booking for uncritical	May 25, 1933	Not Fixed
Service	M-G-M	82 min.	U	7,381 ft.	Lewis Stone, Lionel Barrymore, Elizabeth Allen	Excellent general booking	May 25, 1933	Not Fixed
Silent Men	U.A., Columbia	56 min.	U	5,199 ft.	Tim McCoy	Safe Western attraction	May 18, 1933	Released immediately
Soldiers of the Storm	U.A., Columbia	68 min.	A	6,980 ft.	Regis Toomey, Anita Page, Robert Ellis	Good popular programme offering	May 18, 1933	Sept. 11, 1933
To-day We Live	M-G-M	110 min.	A	10,009 ft.	Joan Crawford, Gary Cooper	Strong attraction on subject and stars	May 18, 1933	Not Fixed
Trailing North	Pathé	57 min.	U	5,200 ft.	Bob Steele, Doris Hill	Modest supporting feature for popular halls	May 25, 1933	Not Fixed
Trick for Trick	Fox	75 min.	A	6,335 ft.	Ralph Morgan, Victor Jory, Sally Blane	A lighter type of thrill for general programmes	May 18, 1933	Not Fixed
Under the Tonto Rim	Paramount	58 min.	U	5,318 ft.	Stuart Erwin, Raymond Hatton, Verna Hillie	Capital second feature	May 25, 1933	Oct. 23, 1933
Virtuous Isidore, The	National Dis.	66 min.	A	6,030 ft.	Fernandel, Francoise Rosay, Marcel Simon	Excellent booking for specialised halls	May 11, 1933	Not Fixed
*Voice of London	Famous Films	40 min.	U	3,700 ft.	———	Useful short feature	May 4, 1933	May 17, 1933
West of Singapore	Butcher	64 min.	A	5,760 ft.	Betty Compson, Tom Douglas, Waldron Heyburn	Good supporting feature for the masses	May 25, 1933	Not Fixed
When Strangers Marry	U.A., Columbia	56 min.	A	6,099 ft	Jack Holt, Lilian Bond, Arthur Vinton	Acceptable two-feature programme booking	May 18, 1933	Aug. 21, 1933
Wyoming Whirlwind, The	Butcher	53 min.	U	4,885 ft.	Lane Chandler, Adele Tracey	Safe second feature for the masses	May 4, 1933	Not Fixed
Zoo in Budapest	Fox	83 min.	A	7,507 ft.	Loretta Young, Gene Raymond	Excellent general booking	May 11, 1933	Sept. 11, 1933

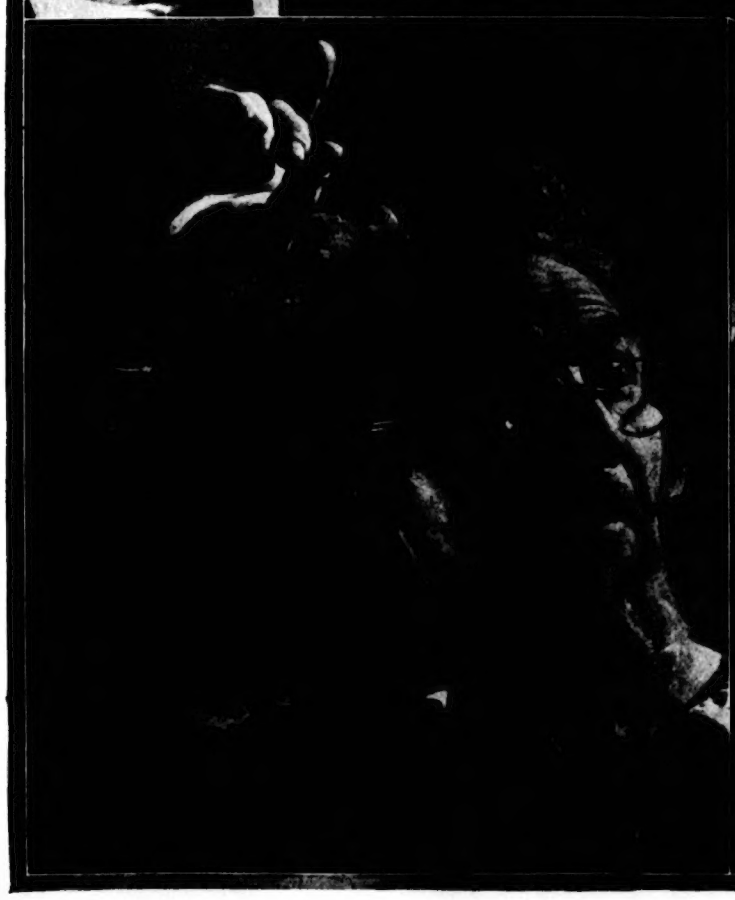
ED IN JUNE, 1933

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length.	Stars.	Posters.	"Kine." Review Date.
June 5	Laughter in Hell	Universal	F.8333	65	A	5,899	Pat O'Brien, Gloria Stuart	1/12, 1/6	Jan. 19, 1933
„ 5	*Little Damozel, The	W. & F.	Br.8404	75	A	6,639	Anna Neagle, James Rennie	1/48, 1/12, 2/6	Feb. 9, 1933
„ 19	Man Against Woman	U.A.	F.8230	70	A	6,213	Jack Holt, Lillian Miles	———	Dec. 22, 1932
„ 19	*Man From Toronto, The	Ideal	Br.8350	78	U	6,931	Jessie Matthews, Ian Hunter	———	Jan. 26, 1933
„ 19	Manhattan Towers	Pathé	F.8403	65	A	5,920	Mary Brian, James Hall, Irene Rich	1/12, 1/6	Feb. 9, 1933
„ 12	*Middle Watch (Re-issue)	Wardour	Br.4933	100	U	10,235	Owen Nares, Jacqueline Logan	1/48, 1/12, 1/6	Oct. 30, 1930
„ 19	Monkey's Paw, The	Radio	F.8442	57	A	5,062	Aubrey Smith, Bramwell Fletcher, Betty Lawson	1/12, 2/6	Feb. 23, 1933
„ 5	*Naughty Cinderella	Warner	Br.8311	55	U	5,068	Winna Winfried, John Stuart	1/6	Jan. 12, 1933
„ 5	No More Orchids	U.A.	F.8185	70	A	6,230	Carole Lombard, Lyle Talbot	———	Dec. 15, 1932
„ 12	No Other Woman	Radio	F.8449	55	A	5,001	Irene Dunne, Charles Bickford, Eric Linden	1/12, 1/6	Feb. 23, 1933
„ 26	Parachute Jumper	Warner	F.8358	75	A	6,522	Douglas Fairbanks, jun., Bette Davis	1/48, 1/12, 1/6	Jan. 26, 1933
„ 5	Polar Perils	Ideal	F.8368	60	U	5,462	Mrs. Frank Kleinschmidt	———	Feb. 2, 1933
„ 12	Racing Strain	Butcher	F.8460	90	U	5,640	Wally Reid, jun.	1/12, 1/6	Feb. 23, 1933
„ 19	Right to Happiness	Wardour	F.8392	83	U	7,580	Richard Tauber, Grete Natzler	1/48, 1/12, 1/6	Jan. 26, 1933
„ 13	Romance (Re-issue)	M-G-M	F.4601	75	A	6,955	Greta Garbo, Lewis Stone, Gavin Gordon	———	Aug. 28, 1930
„ 26	Secret Agent, The	P.D.C.	F.8457	80	A	6,875	Harry Piel, Maria Solveg	1/12, 1/6	Feb. 23, 1933
„ 12	*Show Girl's Luck	Universal	Br.8519	45	U	4,057	Susan Denis, Arthur Tauchert	———	Mar. 16, 1933
„ 26	Smoke Lightning	Fox	F.8537	60	U	5,547	George O'Brien, Nell O'Day	1/48, 1/12, 2/6	Mar. 23, 1933
„ 26	Speed Demon	U.A.	F.8178	70	U	6,261	William Collier, jun., Joan Marsh	———	Dec. 15, 1932
„ 12	Terror Trail	Universal	F.8473	60	U	5,198	Tom Mix	1/48, 1/12, 2/6	Mar. 2, 1933
„ 12	That's My Boy	U.A.	F.8166	70	U	6,471	Richard Cromwell, Dorothy Jordan	1/48, 1/12, 1/6	Dec. 15, 1932
„ 5	*Their Night Out	Wardour	Br.8506	75	U	6,500	Claude Hulbert, Judy Kelly	1/48, 1/12, 1/6	Mar. 9, 1933
„ 26	Thrill of Youth	Ideal	F.8370	65	A	5,950	June Clyde, Allen Vincent	———	Feb. 2, 1933
„ 26	Twenty Thousand Years in Sing-Sing.	First National	F.8345	75	A	7,079	Spencer Tracy, Bette Davis, Lyle Talbot	1/48, 1/12, 1/6	Jan. 19, 1933
„ 26	Under Cover Man	Paramount	F.8402	75	A	6,634	George Raft, Nancy Carroll	1/48, 1/12, 2/6	Feb. 9, 1933
„ 12	Wild Horse Mesa	Paramount	F.8278	60	A	5,393	Randolph Scott, Sally Blane	1/48, 1/12, 1/6	Jan. 5, 1933

*Denotes British Pictures.

Printed and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2

Chaliapin as "Don Quixote"



DON QUIXOTE, which marks the film debut of Chaliapin, the world famous singer, is an exquisite adaptation of the Cervantes romantic classic, which has been worthily translated into kinematic terms by G. W. Pabst, whose direction is sensitive and imaginative. The cast comprises George Robey as Sancho Panza, Sidney Fox, Miles Mander and Oscar Asche. It is now being accorded a pre-release presentation at the Adelphi (U.A.).

"WAIT FOR IT"

LOVE'S OLD SWEET SONG

Based on J. L. Molloy's Famous Song

Directed by

MANNING HAYNES

WITH

JOHN STUART
WILLIAM FRESHMAN
JOAN WYNDHAM
RONALD WARD
JULIE SUEDO

Screen Play and Dialogue by

LYDIA HAYWARD

A Butcher-Argyle Production

RELEASE—OCTOBER 30, 1933

Butcher's Film Service Ltd.

Phone: GERRARD 7282 — F. W. BAKER · Managing Director. — 175, WARDOUR ST., LONDON, W.1. — Wires: BUTCHILMS, RATH, LONDON

Wheeler and Woolsey in THE DIPLOMANIACS, the merry satire on a Geneva conference which Radio is Trade showing on Thursday

The Benevolent Fund Year

SUNDAY RESTRICTIONS AFFECT INCOME

To-day's Annual Meetings

ALTHOUGH the present position of the Sunday opening of kinemas has made a very considerable difference to the Benevolent Fund, having reacted both in regard to special Sunday performance and to the L.C.C. allocation, the annual report just issued shows that much valuable service has been rendered to members of the Industry. This report is signed by Reginald C. Bromhead, chairman, and R. C. O. Viveash, secretary.

The total income for the year ended March 31 amounts to £9,142 14s. 7d., out of which £4,648 18s. 5d. was paid out in relief. A larger amount has been paid out in assistance than in any previous year, the number of necessitous cases dealt with being 284.

R. C. O. Viveash

It is reported that the L.C.C. has reduced by 50 per cent. the allocation of the fund in regard to Sunday-opening charity payment. Applications have been made for the fund to benefit from Sunday opening in districts where this is permitted, but with one or two exceptions these have been refused.

An appeal is made to all exhibitors to use all possible influence with the local authorities to have the fund placed on the list of benefiting charitable organisations in their locality.

In expressing thanks to various persons and groups for contributions to the fund the Council make special mention of efforts of the C.E.A., K.R.S., the Cinegram Competition, from which the sum of £1,679 was realised, challenge cups presented to the Screen Golfing Society and auctioned for £550, and the Christmas Cheer Fund.

In the last report the Fund Council foreshadowed or expected increase in the number of long-term beneficiaries. This expectation has been realised, twenty names have been added, making a total of forty-five.

The annual general meeting of the Cinematograph Trade Benevolent Fund will be held in the Private Theatre of Gaumont-British, Film House, Wardour Street, W.1, at 12.30, on Thursday, June 1, 1933.

Provident Institution

The Provident Institution in its annual report records an increase both in numbers and in the amount of the Benefit Fund. The latter is up from £6,096 2s. 6d. to £7,207 11s. 10d., while the membership, though only up by seven members—820 to 827—has moved in the right direction.

During 1932, 204 members of the Provident Institution took advantage of the benefits of membership. Of this number 69 were dealt with by the committee of the Institution, while 135 received benefit from the Benevolent Fund.

As stated above, the excess of income over expenditure is £1,111 9s. 4d.

ORGAN COMPETITION

For Dudley Music Lovers

A thirteen-guinea radio, a Westminster chimes clock, and a couple of gold-mounted pipes are the principal awards in an organ competition which the management of the Regent Cinema, Dudley, are running during the next fortnight.

Twelve different pieces of music are being played on the organ on each of the two Fridays, and patrons have to place the 24 pieces in order of merit.

The editor of the local paper is the judge.

CRITICS NEED SENSE OF PROPORTION

Woman Speaker Champions Films

NEWCASTLE Women's Luncheon Club, the members of which have had to listen, from time to time, to tirades and adverse criticisms against the kinema screen, has at last entertained a guest who showed herself to be a screen champion. This speaker was Miss Chave Collinson, whose subject was "The Citizen and the Cinema," and who spoke upon that subject with practical knowledge, as she once owned a small kinema in a London slum.

She reminded her hearers that the kinema Industry was not a philanthropic institution, but a business undertaking. She asked the citizens to attempt a wider understanding of the undertaking, and asserted that people were too ready to criticise films merely as the producers of entertainment, and to overlook the fact that the kinematograph Industry was rich in its potentialities. It had been said that kinema shows injured morals, and she questioned the accuracy of the statement. In any event, the "he-man" and the "she-woman" were only on the screen to satisfy a public demand.

Considering the question of Sunday opening, Miss Collinson said that was a question which ought to be dealt with according to local conditions. In the country there were attractive and desirable walks for the people; in the city it was different. "I suggest," she said, "that those who have much to delight them on Sundays should stop and consider, before condemning something that affects people who are not living in the same circumstances and have nothing to do."

All film critics, she said, should keep to a sense of proportion, and those who would have the kinema turn tutor would do well to regard educational films as a fallacy, since it was impossible to educate and amuse people at the same time.

"The education needed to-day," said Miss Collinson, "is how to laugh, and the kinema is teaching us that."

Sir Alexander Leith, in proposing a vote of thanks to the speaker, avowed himself to be an out-and-out supporter of the movement for Sunday kinema performances.

P.D.C. FILMS

RELEASES ANNOUNCED

General release dates of the most recent P.D.C. offerings have been arranged by Reginald Smith, as follows:—

"The Public Be Hanged," the fifth of the P.D.C. Majestic productions, will be released on July 24. Pat O'Brien, Evelyn Brent, Neil Hamilton, Mary Brian and John St. Polis are but a few of the big names which appear in the cast.

"The House of Chance," with Thelma Todd and Ralf Harolde, is scheduled for release on July 31.

The release date of "Reform Girl," recently Trade shown, has now been fixed as September 4. The cast of the picture includes Noel Francis, "Skeets" Gallagher, Hale Hamilton and Robert Ellis.

Torch Singer's Romance

"Sing, Sinner, Sing," the dramatic story of the life of a torch singer, with Leila Hyams and Paul Lukas, has just been completed at the Majestic studios, and will shortly be Trade shown by P.D.C.

RATES TO PAY

For Educational Films

Chesterfield Education Committee was not successful with its first venture in film production, and a fairly substantial deficit on "The New Generation," shot in connection with Education Week, will be met out of the rates. The director was Stuart Legg, and G. F. Gibbs (Stoll's, Cricklewood) was responsible for the photography.

It is hoped, as valuable work was done by the film in the cause of education reform, that the Carnegie Trustees will be able to give some financial assistance.

Unemployed men and their wives are admitted at the reduced price of 2d. each to the Saturday morning matinees at the Palace Theatre, Scunthorpe, Lincs.

NORTH STAFFS NOVEL TAX SUGGESTION

FLAT FIVE PER CE T. FOR SMALL HALI S

Film Rental Meeti

IN the absence of Ald. ... L through illness, H. Cotton occ chair at the monthly meeti North Staffs branch, held at t drome, Stoke.

Arising out of the minutes, a took place on film rentals, and t MAN advised all houses in the are together to see what could be do important matter.

Eventually, it was proposed by J. TON, and resolved, that the secre special meeting, to discuss fully t the branch was to take.

Five Per Cent. Tax

Regarding the Entertainment CHAIRMAN remarked that he was that steps had been taken to keep alive, and the resolution passe General Council to this effect was

Mr. BARRINGTON put forward a that tax on halls whose takings more than £50 per week should b at 5 per cent. on the actual takin of the present method. As he po many of the smaller houses wou pelled to close down unless some done in this matter.

It was proposed by Mr. BA and seconded by G. W. HOUSL resolved, that the General Council asked to keep specially in mind t financial position of the small prietor, and while the Bill was in com ttee, to suggest that the tax should be 5 p cent. on the takings of the houses where these did not exceed £50 per week.

The SECRETARY reported that Bert Miller, the branch delegate, was unable to attend, and he read his report of the General Council meeting.

Assisting Agricultural Show

A letter was read from the Ministry of Agriculture and Fisheries with regard to the Staffordshire Agricultural Show, which asked for sympathy and co-operation and the provision of the use of kinemas from 10 a.m. to 12 noon during the week beginning June 12. It was reported that they were prepared to pay an honorarium of £3 towards the expenses in each case. It was proposed by Mr. BARRINGTON, and seconded by Mr. DYSON, and resolved, that the branch will co-operate in the way suggested.

Branch Funds Invested

The SECRETARY also read a letter from the general secretary with regard to the investment of the branch funds in the North Staffs P.E.B. Building Society. This pointed out that surplus funds of the branch should be invested by rule in trustee securities.

After discussion, it was proposed by Mr. MYATT, and seconded by Mr. BARRINGTON, and resolved that the branch should conform to the rule, and that the secretary should recommend at the next meeting a trustee stock to which the investment should be transferred.

The CHAIRMAN raised the qu ion of a summer outing, and it was propo by Mr. BARRINGTON, seconded by Mr. co, and resolved, that a trip be made to -stree in July.

ARCHITECT HONOU ED

A. E. SHENNAN APPOINTE J.P.

A. E. Shennan, architect, of N Street, Liverpool, who was respo the design of many picture theat Merseyside area, received word o day last of his appointment as a for the city of Liverpool.

Mr. Shennan is a director of ma companies. He is a Fellow of Institute of British Architects and ciate of the Institute of Sanitary Mr. Shennan is also a member of pool City Council.

The receipts at the opening of t port Forum, after closure for a amounted to £31, and this sum handed to the Mayor's Fund for employed.

OUR USHERETTE

By J. P. DA S

PICTURE SNATCHER

TORNADO of THRILLS AND EXCITEMENT!

TRADE SHOW
CAMBRIDGE THEATRE
WEDNESDAY JUNE 7th
at 3 p.m.

HE'S ON THE JOB WITH HIS CANDID CAMERA... SNAPPING SNIPSHOTS OF MILLIONAIRES WHO PULL DOWN THE BLINDS IN THE WRONG APARTMENTS

Boy—oh—Boy!

RALPH BELLAMY • PATRICIA ELLIS • ALICE WHITE

with

RALPH BELLAMY
ALICE WHITE
PATRICIA ELLIS

PICTURE SNATCHER

THE GUY WHO ROBBED EVERY LOVE NEST OF IT'S SECRETS . . . WHO STEPPED OUT WHEN LADY BIRDS WORE STEP-INS . . . THE DIRTY DOG!

JAMES CAGNEY

ERE'S
TO HIS
REATEST
RIUMPH

GEORGE

A

YOU HAVE NEVER SEEN
GEORGE ARLISS
SO POSITIVELY VITAL
HE'LL AMAZE YOU
HE'S TERRIFIC!

IRECTED
by
O H N
ADDLFI

THE WORK

WARNER BROS. DEVASTATI

SUPREME STELLAR PERSONALITY IN THE HAPPIEST
URE YOU WILL EVER BE ABLE TO OFFER PATRONS.

ASTERPIECE of the MASTER
NSATIONAL RIOT of COMEDY
TERTAINMENT without EQUAL!

RLISS

ith **BETTE DAVIS**

DIE ALBRIGHT + GORDON WESTCOTT + THEODORE NEWTON

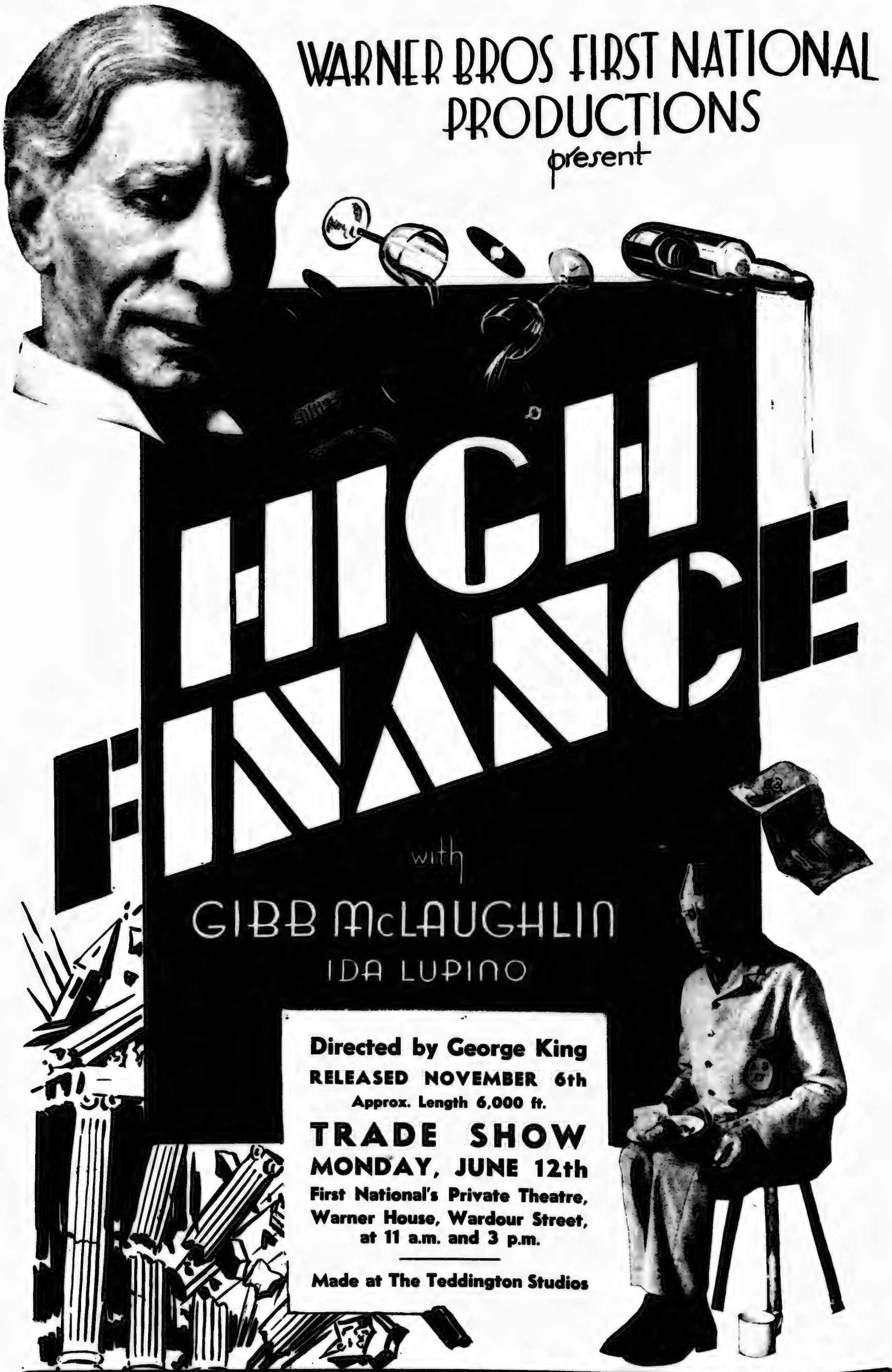
The Smash - Hit of
NETEEN - THIRTY - THREE !

NG MAN

G COMEDY LAUGHTERPIECE

WARNER BROS FIRST NATIONAL PRODUCTIONS

present



with

GIBB McLAUGHLIN

IDA LUPINO

Directed by George King

RELEASED NOVEMBER 6th

Approx. Length 6,000 ft.

TRADE SHOW

MONDAY, JUNE 12th

First National's Private Theatre, Warner House, Wardour Street, at 11 a.m. and 3 p.m.

Made at The Teddington Studios

Distributed by FIRST NATIONAL FILM DISTRIBUTORS LTD

Jack Holt and Fay Wray in THE WOMAN I STOLE, a forthcoming Columbia picture (United Artists)

NEWS FROM ALL QUARTERS

Merseyside Film Society—Vocalists Protest Against Tax—Barrow Closure

Ruth Chatterton and George Brent sailed for New York in the Cunard liner *Berengaria*, on Saturday.

Anne Grey, the heroine of "The Blarney Stone," which was being shown last week at the Metropole, Victoria, will make a personal appearance during the show on Friday evening.

The first general meeting of the new Merseyside Film Institute Society takes place this week. The society's objects are to influence public opinion to want a higher standard of films, to organise an effective body of support for good films at local kinemas, to advise educational and other institutions, and to give local co-operation to the National Film Institute.

St. Helens justices, after a private view of "Dracula" at the Oxford Picturedrome, decided to consent to the exhibition of the film on condition that it be shown to adults only, that is to persons over the age of 16 years.

The Gaiety Picture Theatre, Barrow, has been closed for the summer.

Ald. R. T. Dockeray, chairman of the Electric Theatre, Barrow, has recovered from his long illness, but has not yet resumed his municipal activities. The Electric Kinema, ably managed by Frank Pearson for many years, was the first moving picture theatre in the district.

Several Barrow kinemas are running shopping matinées at which the prices of admission are 3d. for the stalls and 6d. for the circle.

Chester-le-Street magistrates, County Durham, have allocated to charity the sum of £50, the proceeds of a six months' quota on the local kinemas' Sunday revenue.

Newcastle Amateur Cinematographers' Association, which has now a membership of more than eighty amateur film enthusiasts, has now embarked upon an ambitious summer programme.

Two special films are being produced—"Beyond the Horizon" is a story of the sea, which introduces the fisher folk of Cullercoats, and "The Slipway," a shipyard drama.

A special George Arliss repertory week has been successfully put over at the Waldorf Cinema, Sparkbrook, Birmingham, where a week of films starring this well-known actor has been well received.

Leicester Opera House management have reverted to twice-nightly variety shows.

The Pavilion, Cardiff, has hit upon the idea of giving six of its patrons a free omnibus trip to Aberystwyth. The six tickets will be given to those occupying certain seats in various parts of the hall, and can be used at any date suitable to the lucky patron.

In connection with the Australian Dried Fruit Week in Bristol, shows were held at the Stoll, Whiteladies and Regent kinemas. An early show at each house was earmarked specially for school children, and this was followed by a show for adults. A film of Australian life was shown.

A protest against the Entertainment Tax has been made by the Bristol Choral Society, which, in addition to paying £153 Entertainment Tax on its last season's concerts, had also to pay 10d. tax on all members' subscriptions of 12s. 6d., and 3s. 6d. tax on honorary members' subscriptions of one guinea.

Over a thousand children were entertained by the Bristol Empire Society to a special performance at the King's on Saturday morning, when a number of interesting films were screened. The Lord Mayor and Lady Mayoress were present, with Sir Ernest Cook, chairman of the Education Committee. The Lady Mayoress presented the prizes to the winners in an Empire essay competition.

THE WEEK IN SCOTLAND

Universal Rep. Dead in Car Crash

WALTURDAW OPENS IN GLASGOW

MEMBERS of the Trade will learn with regret that Ruby Ancill, Universal's Glasgow manager, and George Chandos, also of Universal, were seriously injured as a result of a crash on the road near Blackford on Wednesday

Two miles south of Blackford they passed a cable-testing van and the driver saw a heavy truck approaching. He braked and the car skidded about 60 ft. and crashed, tearing the body almost right off the chassis. Mr. Ancill and Mr. Chandos were taken to Stirling Royal Infirmary.

We are sorry to record that on Saturday morning Mr. Chandos died as a result of his injuries, while on the same day Mr. Ancill was still unconscious.

John Jacobs, general sales manager of Universal, who is a brother-in-law of Mr. Ancill, travelled north, and has been at the Stirling Royal Infirmary since Thursday evening.

Manager Honoured

For his efforts on behalf of the unemployment men's matinees, W. Morrison, manager of the New Star, Maryhill, Glasgow, has been made the recipient of a presentation from the secretary of the Maryhill district Guild in recognition of his valuable assistance.

Talkie Sets for Hospitals

Glasgow Corporation Health Committee are recommending the installation of talkie apparatus in the mental hospitals. Provision for the equipment is to be made in the next year's budget.

The second of the special matinees arranged by the Scottish Educational Cinema Society took place last Saturday at the Regal and Coliseum, Glasgow. The programme included "With Cobham to Kivu," two films of Shetland life, "Secrets of Nature," Sir Hugh Robertson and the Glasgow Orpheus Choir, and an "Our Gang" comedy.

Previous to the matinee, the children were made familiar with the features of the programme by means of notes distributed in the various schools.

A Metal Screen

A. B. Martin, who in the silent days perfected and marketed a silk screen, has now, we hear, put on the market a new metal screen for sound kinemas. This has been recently tested in Glasgow and gave first-class results. Mr. Martin has been working at it for four years, and claims that it gives better definition and contrast with a lower consumption of electricity than any other screen.

It is made of canvas coated with a special metal preparation, and the cost is approximately the same as others, and it is claimed that it will last for years without deterioration.

Walturdaw in Glasgow

Walturdaw Cinema Supplies, Ltd., have opened a new Scottish branch in Green's Playhouse building, Renfield Street, Glasgow, for the direct marketing of their film specialities in Scotland.

Mr. Bryson, jun., representative of Universal, and son of W. Bryson, of the A. B. King circuit, was removed to a nursing home last week, where he successfully underwent an operation for appendicitis. He is progressing very satisfactorily.

A Showman's Guide Book

Richard Williamson, the well-known Glasgow exhibitor, has just issued a most entertaining and instructive book—"The Open Road to Central Scotland." Mr. Williamson has travelled the world over, but he is still of the opinion that there is no place like "Bonnie Scotland." The book is attractively written and provides interesting details of tours to all parts of Scotland.

Gaumont Ideal Trade Shows

Manager Barker, of Gaumont-Ideal, announces the following Trade shows. "Sleeping Car," June 2; "Lucky Number," June 7; "Fargo Express," June 8; "The Intruder" and "Devil's Playground," June 9; "Constant Woman," June 13; "Eleventh Commandment," June 16; all of which will be held at the New Savoy.

Ivor Novello, at present in Glasgow with "Proscenium," will make a personal appearance at the New Savoy at the Trade show of "Sleeping Car," in which he stars.

Incidentally the reissue of "Sunshine Susie" has been booked to the Bedford and La Scala.

Warner Trade Shows

Manager M'Gillivray has arranged that in future Warner Trade shows will be held on Friday, and announces the following:—June 2, "Ex-Lady"; June 16, "Call Me Mame"; June 30, "Picture Snatcher"; and Arliss's "Working Man" on July 7. These shows will be held at the Regal.

"En Natt"

The Swedish film, "En Natt," will have its Glasgow premiere at the Grosvenor on June 8. Following a run at the Grosvenor, "En Natt" will be shown at six other Glasgow houses. The Rex, which is to show "En Natt," will also screen "War is Hell" in the near future.

Paramount Pictures are presenting at Green's Playhouse "Song of the Eagle" and "A Bedtime Story" on Friday, June 9, and Wednesday, June 14, respectively.

"Grand Hotel's" Clean Bill

When the film, "Grand Hotel," was showing in Dundee four members of the Dundee Juvenile Organisation Committee was appointed to see the film.

At a meeting of the committee, J. Armstrong Barry (secretary) said that three of the four members of the deputation could find no fault with the film. Were they to find fault with "Grand Hotel" they would have to find fault with a large number of films which were shown.

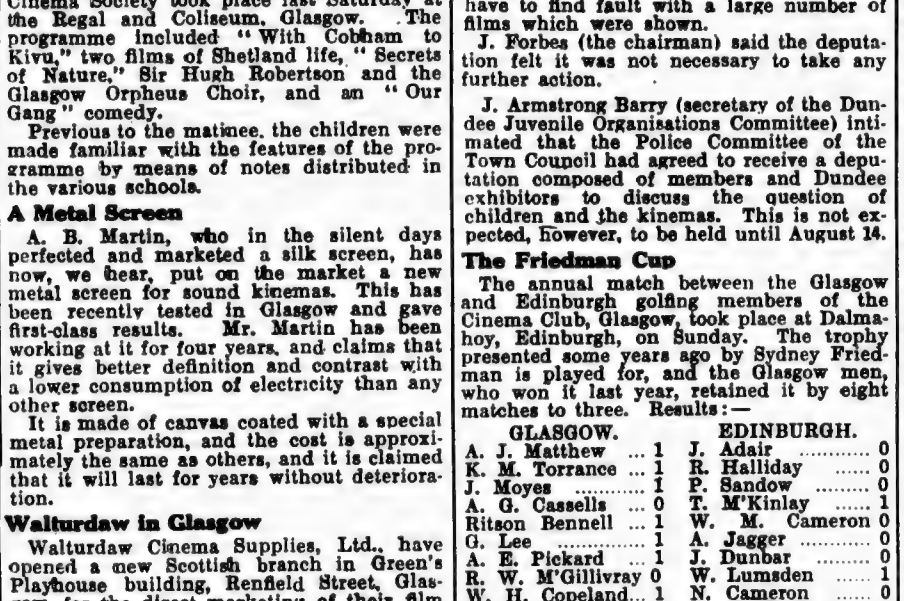
J. Forbes (the chairman) said the deputation felt it was not necessary to take any further action.

J. Armstrong Barry (secretary of the Dundee Juvenile Organisations Committee) intimated that the Police Committee of the Town Council had agreed to receive a deputation composed of members and Dundee exhibitors to discuss the question of children and the kinemas. This is not expected, however, to be held until August 14.

The Friedman Cup

The annual match between the Glasgow and Edinburgh golfing members of the Cinema Club, Glasgow, took place at Dalmahoy, Edinburgh, on Sunday. The trophy presented some years ago by Sydney Friedman is played for, and the Glasgow men, who won it last year, retained it by eight matches to three. Results:—

GLASGOW.		EDINBURGH.	
A. J. Matthew	1	J. Adair	0
K. M. Torrance	1	R. Halliday	0
J. Moyes	1	P. Sandow	0
A. G. Cassells	0	T. M'Kinlay	1
Ritson Bennell	1	W. M. Cameron	0
G. Lee	1	A. Jagger	0
A. E. Pickard	1	J. Dunbar	0
R. W. M'Gillivray	0	W. Lumsden	1
W. H. Copeland	1	N. Cameron	0
A. F. Dudman	0	P. W. Scott	1
P. Pickard	1	R. M'Lauchlin	0
	8		3



Colin Clive and Katharine Hepburn in CHRISTOPHER STRONG, which was Trade shown last week by Radio

Sally Blane, who is to make a picture at Teddington for Warner's First National

SALLY BLANE SIGNED FOR TEDDINGTON

WITH JOHN STUART IN "MAYFAIR GIRL"

Irving Asher, in charge of Warner Bros.' British production activities, has persuaded Sally Blane, the American star, to play the leading rôle in the next picture to come from the Teddington studio.

Many difficulties had to be overcome before the little American actress would agree, such as the finding of a suitable story, although the greatest was the obtaining of a permit to work here, which, fortunately, the Home Office has now granted.

She will star in "Mayfair Girl," with John Stuart. The settings and backgrounds will be many and spectacular, the scene changing from exciting exteriors, three or four night-club sequences, and hilarious cocktail parties, to the vivid and dramatic climax—the trial of the girl at the Old Bailey for a murder which she cannot remember having committed at a vicious drinking party.

D. A. Clarke-Smith, Lawrence Anderson, Winifred Oughton, Charles Hickman and Ronald Culver are among the cast of well-known people, of whom there will be nearly twenty with feature rôles. "Mayfair Girl" is now in production, under the direction of George King.

FILM RENTALS

Sheffield Branch Discussion

The Sheffield branch of the C.E.A. is to have a special meeting to discuss local advisory committee recommendations that the maximum amount paid for any film should be 40 per cent.

A special "whip" is to be sent to all bookers of films, whether managers or exhibitors. An appeal is also being made for the co-operation of the local circuits. The meeting is to be held at an early date.

Safety Rules in Scots Halls

MAGISTRATES RESTRICTED POWERS

Analysis of Tax Figures Not Obtainable

In the House of Commons, on Thursday, Lord Scone asked the Secretary of State for Scotland if he was aware that Scottish magistrates had no power to make any regulations, other than safety rules, for the exhibition of kinematograph films, and could not prevent children and young persons from attending films which had been passed by the censor as suitable for adults only; and whether he was prepared to introduce the necessary legislation to enable suitable regulations to be brought into operation?

Mr. Skelton said that the Secretary of State was advised that the legal position in Scotland was as stated in the first part of the question.

As regarded the latter part of the question, the subject was at present receiving careful consideration, but the Secretary of State was not in a position to give any undertaking as to legislation.

Tax Figures

Mr. Denville asked the Chancellor of the Exchequer whether, in view of the desirability of minimising unemployment due to the levy of the Entertainments Tax, he would arrange to obtain statistics showing the proportion of this duty which was yielded by the duty on dramatic entertainments, musical entertainments, music-hall entertainments and kinematograph entertainments, and sporting events, respectively?

Mr. Chamberlain said he regretted that separate particulars of the receipts of Entertainments Duty from different classes of entertainments were not obtainable.

MEDICAL FILM LIBRARY

Encyclopaedia in Preparation

According to an article contributed to *M. K. B.-Film Rundschau*, by Dr. Luciano de Feo, director of the International Educational Film Institute, plans are on foot for the establishment of an "encyclopædia" of medical and surgical films to be made available for schools of medicine and hospitals where medical students are trained.

Other sections of the encyclopædia will be that of films explaining general hygiene principles, and one of the development of civilised people of various races.

Victor Saville directing I WAS A SPY, on the Roulers "Set". W. & F. will distribute this G.-B production

SIX SUPERS FROM W. & F.

"Waltz Time" Opens Trade Show Week

LINE-UP OF BOX OFFICE OFFERINGS

ARRANGEMENTS have now been completed by W. and F. to Trade show the first of the outstanding product which formed the subject of the recent 32-page announcement in these pages. "Exhibitors' Joy Week" is the description given to this series of Trade shows and the designation appears to be justified judging from the line-up of story material, the treatment given to the productions by world-famous directors and the long list of box-office attractions which constitutes the players in the various casts.

Altogether some six shows have been scheduled, starting on Monday, June 12, and with one exception each of the films is a British production of super merit. The initial offering is the long-anticipated Evelyn Laye starring vehicle, "Waltz Time," which will be shown at the Tivoli at 8.45 p.m.

"Waltz Time"

Vienna in the gay 'nineties, lilting music by Johann Strauss and a brilliant cast that does the greatest justice to its qualities, combine, W. and F. assure us, to make "Waltz Time," the Gaumont-British picture of Strauss' "Die Fledermaus," first-class entertainment, and W. and F. feel confident that it will meet with deserved success, as care has been taken to produce this famous light opera along popular lines. Spectacular scenes, delightful romance and captivating melodies, certain of capturing the public's fancy.

Evelyn Laye, famous throughout the country, has the leading rôle, and this charming and brilliant actress, we are informed, sings exquisitely and has never looked more beautiful than in the frocks of the period. She plays Rosalinde, the wife of Eisenstein, an author, who cannot resist a pretty face. Her husband gets into quite a number of scrapes, but always succeeds in persuading Rosalinde to forgive him, until she discovers he has broken his word to her and visited the Orlovski Ball. Rosalinde devises her own form of punishing him, and it proves thoroughly effective. Fritz Shulz, the well-known German singer, plays Eisenstein, his first part in England. His voice and style of acting are admirably suited to the rôle.

An important part is played by Gina Malo, the petite brunette with a lively personality, and as Adele, maid to Rosalinde, she gives a most attractive performance. Fine singing is contributed by Parry Jones, George Baker and Frank Titterton, and in a comedy rôle, Jay Laurier is uproarious. Wilhelm Thiele directed.

"It's a Boy"

On Tuesday, June 13, at 8.45 p.m., Leslie Henson and Albert Burdon will be seen in a screen adaptation of the successful stage farce, "It's a Boy." These popular comedians are supported in this uproarious film, in which fun waxes fast and furious, by Heather Thatcher, Alfred Drayton, Edward Everett Horton, Wendy Barrie, Helen Haye, Robertson Hare, J. H. Roberts, and Joyce Kirby.

"It's a Boy" is a Gainsborough Picture, directed by Tim Whelan, who is said to have made a splendid job.

A Novello Success

"I Lived With You," in which Ivor Novello plays the lead, will be presented at the Prince Edward on Wednesday, June 14. In the screen version of his successful stage play, Ivor Novello is supported by a cast that includes eleven of the stage players. Ursula Jeans portrays the chief feminine character, and others in the cast are Minnie Rayner, Ida Lupino, Devinah Craig, Eliot Makeham, Jack Hawkins, and Douglas Beaumont.

This is a story of a young Russian Prince who lives with a humble working English family, all of whom he demoralises by his philosophy of life. "I Lived With You" is a fascinating comedy directed by Maurice Elvey with complete understanding.

At the Prince Edward Theatre, on Thursday afternoon, June 15, "My Lucky Star," a Louis Blattner production, will be Trade shown. The story of a temperamental star and a screen aspirant, this lively farce is very full of fun and jollity. An array of well-known names figure in the cast. Florence Desmond is the temperamental star, Naughton and Gold are as lively and as nonsensical on the screen as on the stage, and others who assist in successfully putting over the delightful story include Carol Coombe, Harry Tate, Oscar Asche, Herman Darewski, and George Baker. Louis Blattner and John Harlow directed.

Jack Hulbert Again

In the evening, at the same theatre, the eagerly anticipated "Falling For You" will be screened. Jack Hulbert and Cicely Courtneidge lead in this full-of-laughter Gainsborough picture, the others of the cast being Tamari Desni, Garry Marsh, Alfred Drayton, Tonie Bruce, O. B. Clarence, Morton Selten, Ivor MacLaren and Lew Sheffield.

The picture is full of the uproarious type of humour with which the Hulberts have made us familiar. The original play is by Jack Hulbert, Douglas Furber and Robert Stevenson; the lyrics by Douglas Furber, the music by Vivian Ellis and the scenario and dialogue by Claude Hulbert. Jack Hulbert and Robert Stevenson jointly directed.

"The Only Girl"

Lilian Harvey and Charles Boyer are featured in "The Only Girl," with which W. and F. conclude their "exhibitors' joy week" at the Prince Edward Theatre, on Friday evening June 16.

This Ufa-Gaumont-British picture has a bright and inconsequential story of a duke in search of a vocalist. His pursuit of the "voice" leads to all sorts of amusing complications. The capable cast—which includes Mady Christians, Ernest Thesiger Huntley Wright, Reginald Smith, Ruth Maitland and O. B. Clarence—deal effectively and attractively with the situations. It is said to be a brilliant picture, cleverly directed by Friedrich Hollaender, and adequately portrayed by the experienced artists.

STAGE SHOULD BE IGNORED BY FILMS

SCENARIO EXPERT'S ADVICE

IF Hollywood would forget that there is such a place as Broadway the film Industry would benefit greatly, according to Charles Furthmann, Paramount's veteran scenario writer.

"Why have Chaplin, Fairbanks or Lloyd never bought a stage play?" Furthmann asks. "Why have Marlene Dietrich, Maurice Chevalier, James Cagney, Edward Robinson and Wallace Beery held themselves in the forefront of the stars? Because, almost without exception, they have appeared on the screen, not in film-adapted stage plays, but in original stories conceived, planned and designed for motion picture technique.

Original Stories

Furthmann points out that George Bancroft's most successful Paramount picture was "Paying the Penalty," which was written directly for the screen. Most of the greatest film successes of all times, such as "The Covered Wagon," "The Big Parade," "Wings," "The Birth of a Nation," "The Ten Commandments" and "Little Cæsar," were established on the same foundation, he contends.

"Certainly some plays have been filmed, and very successfully," Furthmann admits. "But without exception, the play script was completely forgotten, the dialogue was discarded and a completely new screen play was built around the title and the central situation. And film producers who have attempted to film stage plays without great change invariably have met with disappointment."

Stage Personalities

To build a screen play around a successful stage character is a different matter, Furthmann points out. As an example, he cites Mae West's phenomenal success in her recent picture, "She Done Him Wrong," which was written for the screen around the personality in which she won her greatest stage fame, but without retaining a single line of the play itself.

Kinemas in Czecho-Slovakia

According to statistics compiled to the end of 1932, Czechoslovakia possesses 2,024 ordinary kinemas, which are in operation, and 29 where for the present no performances are given.

There exist also 170 travelling kinemas and 99 which belong to the Army. There is thus one kinema in Czechoslovakia per 6,000 head of population. The total accommodation is for 613,470 persons. Kinemas giving at least one performance a day number 271.

More than half the total number of kinemas content themselves with silent films, while 818 are equipped for sound films. The latter, however, are in general the larger buildings, as their total accommodation is 349,000, compared with the 263,674 seats possessed by the 1,206 kinemas.

No Fresh Taxes in Ulster

DEMAND FOR QUOTA IN FREE STATE

Progress of New Irish Kinemas

THE statement of the Northern Ireland Minister of Finance that there will be no increase in any taxation has dissipated the fears of Ulster exhibitors that the entertainment tax would be increased.

Whilst the Ulster Trade breathes freely, there is a disquieting rumour that an effort will be made to persuade the Free State Government to impose not merely a quota for Free State films, but also to set up regulations which will compel large sums to be spent by renters if they wish to have their films shown in the Free State.

Whether the people sponsoring the idea will be successful remains to be seen, for although there is the possibility of some film production being embarked upon in the near future, it will be years before its extent will justify a quota. The limit of Irish film production seems to be a news-reel.

Newry's New House

The difficulty of the building line of Newry's new house having been settled, a start is to be made in the erection by J. U. Finney, of Banbridge, who already has substantial kinema interests in Northern Ireland.

Work is also being commenced upon the new kinema which is to be erected at the corner of Ormeau Road and Agincourt Avenue, Belfast.

Imperial's Plans

Ben MacDowell and his fellow directors of the Imperial, Belfast, have drawn up plans which have been passed by the Corporation, which will provide for a great extension of the seating accommodation of the hall, which is also to be redecorated and completely refurnished. It will be necessary to close down for a few weeks to enable the work to be carried out.

The Picture Palace, Londonderry, has been acquired by the Rialto Cinema directorate, who already own the Rialto and the Opera House in the city.

A. A. Ward, Gaumont's manager for Northern Ireland, has secured the exclusive rights of taking films of the official opening of the £2,000,000 Silent Valley water scheme for Northern Ireland by the Governor.

Now a Laugh

The local Methodist opposition who are running Saturday night talkies, have returned a "U" film which they booked and asked for another in exchange—on the grounds that one of the characters is seen running down the street in his nightshirt.

Alice Brady who returns to the screen in a new M-G-M production

Joan Crawford in TO-DAY WE LIVE which was recently Trade shown by M-G-M

OSWESTRY REGAL OPENING

MUNICIPAL GUESTS APPLAUD "LAUGHTER" POLICY OF KINEMA

MEMBERS of the Oswestry Town Council, magistrates, and other public men and women were guests of the Regal Kinema Co., Ltd., at the official opening of the new Regal Kinema, Oswestry. The ceremony was performed by Dame Agnes Hunt.

Before the commencement of the show the principal guests assembled on the stage of the kinema, including Councillor J. A. Byrne, who presided; the Rev. Owen F. Jackson, chairman of the Board of Management of the Orthopædic Hospital; Mr. A. Hallett, representing the directors; Mr. Lionel A. G. Prichard, architect; Mr. Williams, of John Williams, Ltd., Liverpool, contractors; Mr. White, of Messrs. Frank White, Richmond Steel Works, Ltd., Liverpool; and the directors of the theatre.

A Good Laugh Welcomed

Dame Agnes Hunt remarked that in times like these a good laugh was almost as good as a good dinner. For very little money one got very great pleasure from the kinema. Oswestry was fortunate in having such a beautiful new theatre for the showing of the best pictures. She thanked the proprietors for offering to hand over the proceeds of the matinée to the Orthopædic Hospital.

The opening feature was "A Successful Calamity."

The Regal has a change of programme every three days, and provides continuous programmes from 6.15 p.m. daily, except on Saturday, when there are two houses at 6.15 p.m. and 8.30 p.m.

Seating accommodation is provided for 744 persons in the auditorium and 336 in the balcony.

Stage Facilities

The most imposing of the two main entrances is that in Salop Road. The entrance hall is lit during the day from a massive glass dome in the centre of the roof.

In the event of the stage being required for plays there is ample dressing-room accommodation for artistes.

Floodlights are installed between the ceiling and the outside roof, and send their rays down through large roof lights. Radiators are provided on the ground floor with hot pipes along the roof, which spread the heat evenly throughout the building. A huge ventilating shaft worked by a powerful electric fan carries off the foul air through the roof.

Ross projectors and Western Electric sound apparatus are installed.

NEW CHESHIRE HALL

Ready in July

It is expected that Bebington's new kinema, the Rialto, in Bebington Road, New Ferry, will be ready for opening in the latter half of July. The building is a fine example of modern suburban architecture in rustic brick and terra-cotta facings, and the auditorium is reached through a fine entrance hall into a spacious waiting-room and promenade.

Decorations, draperies, seating, carpets, and lighting will form a harmonious setting.

The kinema will seat approximately 1,250, and a car-park will be provided. The architects are Gray and Evans, of North John Street, Liverpool, and the builders Geo. Platt and Sons, Ltd., builders, of Westmoreland Street, Liverpool.

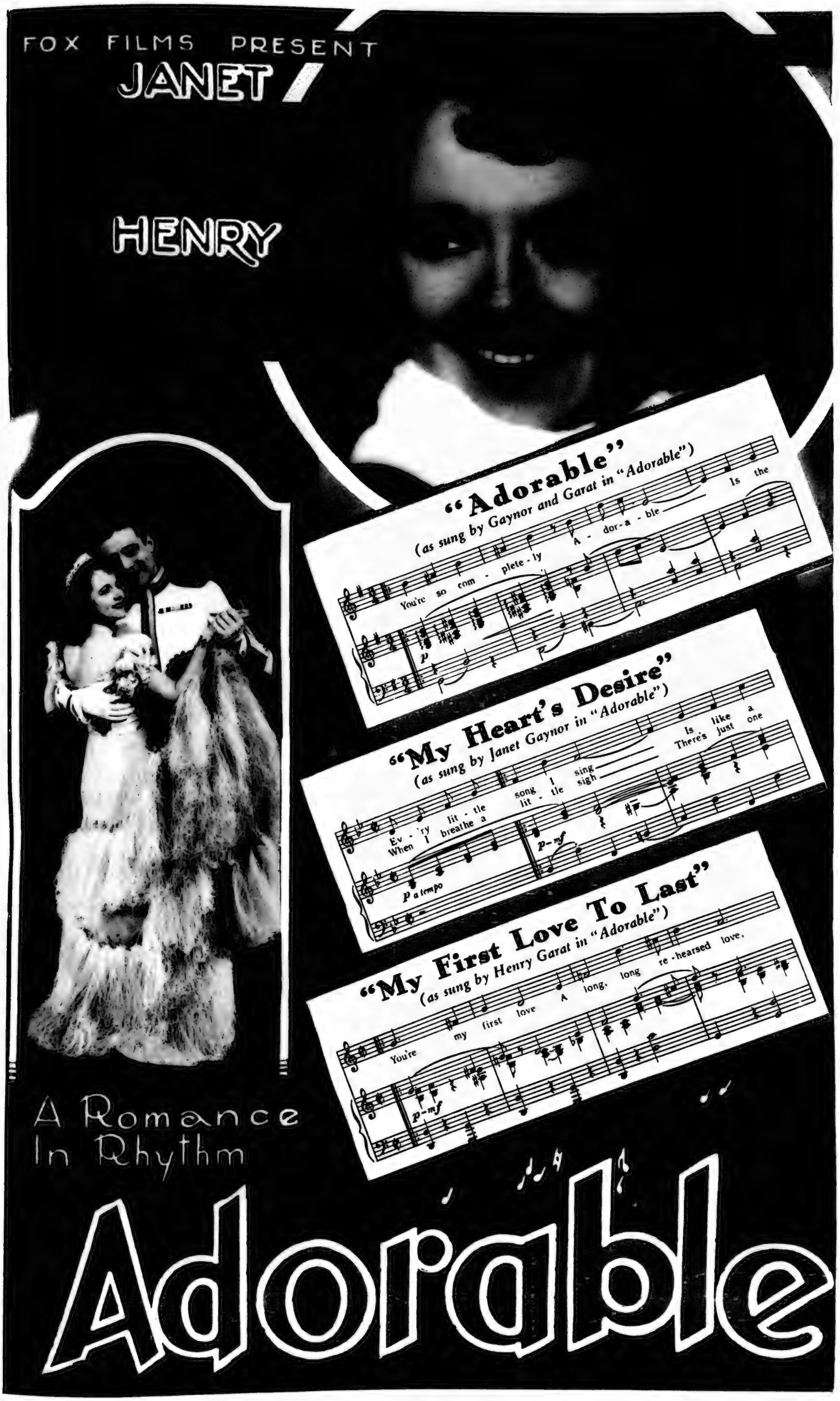
READING CHANGE OVER

The Royal County Theatre, Reading, under the direction of R. G. Langley, opened on Monday last with a continuous film programme. A B.T.-H. sound system has been installed and arrangements made for housing projectors on the stage behind the screen.

FREE KINEMA SHOWS

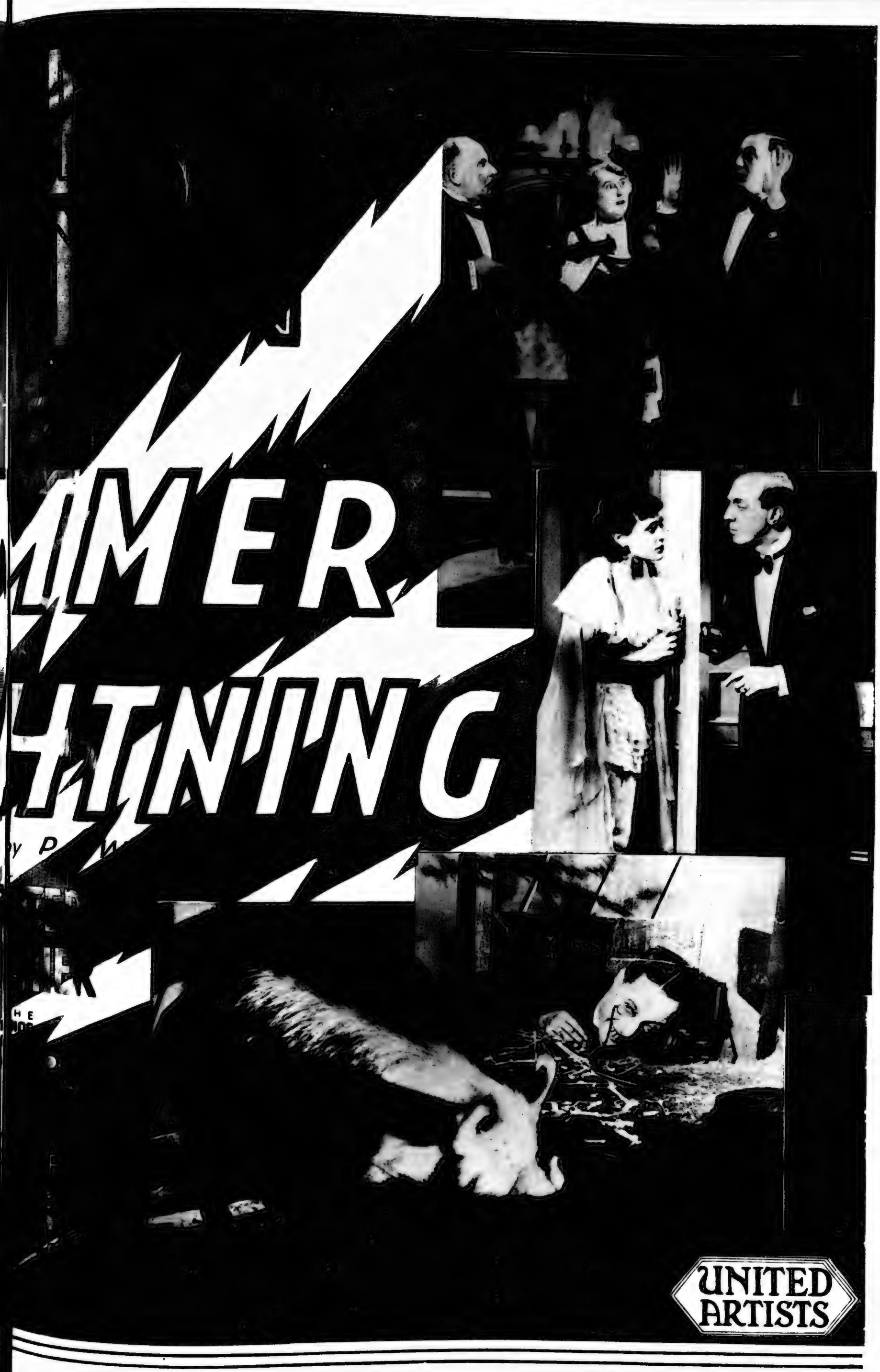
Miners' Institute Move

A questionable move to obtain kinema patronage for the Workmen's Hall and Institute Kinema at Bedwas has been decided upon by the Hall Committee. They have invited all the inhabitants of Bedwas, Machen, Rudry and Trethomas, whether members or not of the Institute, to subscribe 6d. per week each to funds, so that the Hall and Institute may have a regular income. In return for this contribution the subscribers will have certain facilities, including free admission twice weekly to the kinema.

This move is made because few local residents are employed at the local colliery, and the income from miners' pay deductions has, accordingly, become negligible.

FOX FILMS PRESENT
JANET
HENRY
"Adorable"
(as sung by Gaynor and Garat in "Adorable")
You're so com - plete - ly A - dor - a - ble Is the
"My Heart's Desire"
(as sung by Janet Gaynor in "Adorable")
Ev - 'ry lit - tle song I sing Is like a
When I breathe a lit - tle sigh There's just one
"My First Love To Last"
(as sung by Henry Garat in "Adorable")
You're my first love A long, long re - hearsed love,
A Romance In Rhythm
Adorable

D

SU
LIGH
with
WHAT THE PRESS SAYS—
* * *
"SAFEST BET. Dependable entertainment with stellar appeal. Snappy dialogue, pretty romance and suspense. A worth while proposition."
To-Day's Cinema.
* *
"RICHLY FUNNY—Ralph Lynn is the life and soul of the film, capering about, getting in and out of trouble all the time. Witty dialogue, romance and laughable situations." Daily Film Renter.
LONDON GENERAL RELEASE
OCT · 23rd 1933


IMER
HTNING
UNITED ARTISTS

SUMMER 1933

RACING
DERBY
ASCOT
ROWING
HENLEY
TENNIS
WIMBLEDON
CRICKET
ENGLAND v
WEST INDIES
GOLF
RYDER CUP
PAGEANT
ALDERSHOT
TATTOO

British Movietone News.

William Farnum is welcomed to the Paramount Studios by Randolph Scott, Carole Lombard, Victor Halperin and H. B. Warner

The Bookshelf

ANATOMY OF FILM AND FILM GOERS

Problems Discussed

THIS is a very readable book, and for this virtue not only the author, Rudolf Arnheim, but the translators, L. M. Sieveking and Ian F. D. Morrow, deserve praise. It has one very great virtue: in spite of a tendency towards the highbrow it is far from being supercilious, and this makes its judgments the more easy to receive.

Its opinions are all documented, and reference is continually made to Sternberg's "Docks of New York" or a Chaplin or Einstein film to instance what the writer has in mind. Frequently a very simple process which occurs to the mind of the director of a film or an actor is given a very fearsome-looking name, as for instance, where the device of the moving background to suggest foreground speed appears as an instance of "Artistic Utilisation of the Absence of the Non-Optical Sensory Stimuli."

The writer's interest is in the psychology of the kinema-goer no less than in the film, and the response of the person who is viewing the picture is given quite a big place in the book.

With his views on certain processes one cannot always concur, as when he says it would be easy to make a stereoscopic film for a single spectator by means of two photographs taken a few metres apart and showing them together.

In the last two sections of the book the author discusses problems in a more direct way, and there is much good material here which will interest those who think about what are called the practical questions—such matters as the sound film and the stage, the hundred per cent. talkie, sound film stereoscopy, etc., etc.

There is a preface by Paul Rotha, but the book is not bettered thereby, indeed, it might have been more attractive without, as one would have stepped straight into Arnheim's treatise.

Rudolf Arnheim's book will continue to be read long after the showier, shallower and cynical books which have been written on the film have been forgotten.

Film. By Rudolf Arnheim. 300 pages. Faber and Faber. 15s. net.

PATHETONE NOVELTIES

BILLIARDS QUARTET FILMED

Freddie Watts has succeeded in inducing four of the world's outstanding billiards champions to be screened together for Pathétone Weekly. Lindrum will be seen demonstrating his cannon play, Joe Davis (snooker champion, holder of the world's record) discloses some of his secrets, whilst Tom Newman and Clarke McConachy take the beholder, as it were, behind the scenes of their methods. The brilliant quartet was filmed at Dorland House.

Another highly interesting "recruit" to Pathétone is Archie Compston (golf champion), who demonstrates a new idea in the Royal and Ancient game.

Contrasts in 'Planes

The current number of the Pathé Super Sound Gazette includes some striking action pictures of aeroplanes that are taking part in this year's R.A.F. Pageant, and shows some wonderful formation flying by No. 23 (Fighter) Squadron. By way of contrast, the Gazette editor has included a close-up of a 'plane taken in the year 1911. The contrast in types is so striking as to prove quite historic in its way.

EMPIRE DAY

KINEMA CELEBRATION

By arrangement with Stourbridge Five Wards Women's Unionist Association, the Scala, Stourbridge, presented a special Empire Day programme, which was attended by over five hundred children and adults. Among the films shown were "Impressions of Disraeli" and "England Awake."

During the proceedings, R. H. Morgan, M.P. for the Stourbridge division, gave a short address on the Empire. After the performance, the arrangement of which was in the hands of Manager Brett, the children in fancy dress paraded the main streets of the town.

"KINE." CRICKET COMPETITION

First Round Results

SCREEN GOLFERS BUSY IN THE PROVINCES

AFTER a fine and sporting game on Saturday, Kodak qualified to enter the second round of the *Kine. Weekly* Cup Competition by beating Selo at Harrow. The outstanding performances of the day were J. Kohl's 54 for the winners, and Palmer's 32 for the visitors, while Benstard, of the latter team, gave a notable bowling display, taking five wickets for 24. Of the 24 overs he sent down, ten were maidens.

Result: Kodak 115 (for nine wickets); Selo 97.

Scores

SELO.—Palmer c F. Kohl b J. Kohl 32, Hewitt lbw F. Kohl 16, D. King st Howman b Underwood 3, Sheppard b J. Kohl 4, Benstard c Leeming b Fowler 4, Bowen b Fowler 0, Firming st Howman b Leeming 12, Col. Ramsden b F. Kohl 7, Harman not out 3, Seeback c Fowler b Leeming 0, Geary c and b Leeming 4, extras (b 6, w 4, nb 2) 12. Total 97.

KODAK.—Leeming c Bowen b Benstard 3, Kohl (J) b Benstard 54, Gunn b Benstard 16, Kohl (F) b Palmer 12, Dryden c Geary b Palmer 2, Stone b Palmer 4, Blackwell not out 1, Underwood c Sheppard b Palmer 9, Fowler c Bowen b Benstard 0, Harris c Hewitt b Benstard 0, Howman did not bat, extras (b 8, lb 2, w 3, nb 1) 14. Total (for nine wickets) 115.

B.I.P. Beat Olympic

B.I.P. beat Olympic on Saturday in the first round of the *Kine.* Cricket Cup. Playing at home, B.I.P. scored 115, the chief contributors to which were Simson 19, Gillum 22, Sloan 16, Duval 29. After an encouraging opening Olympic was dismissed for a total of 54, of which Bailey knocked up a useful 20. Scores:—

B.I.P.—Langley, b Fishlock 0; Bates, c Roper b Fishlock 2; Simson r.o. 19; Gillum, c Evans b Fry 22; Sloan, c Slee b Fishlock, 16; Duval r.o. 29; Edwell c and b Corden 3; Dew, c Roper b Corden 1; Grindrod, b Corden 9; Nunny not out 2; Cole, b Corden 4; extras 8; total 115.

OLYMPIC.—Hammond, b Gillum 2; Bailey, b Gillum 20; Slee, b Gillum 2; Roper, c Gillum b Duval 0; Evans, c Sloan b Gillum 0; Corden, c Grindrod b Gillum 3; Fry, b Duval 11; Fishlock, b Duval 0; Hansler, c Dew b Gillum 0; Bremson, not out 0; Hellier, b Grindrod 3; extras 11; total 54.

A.B.C. Walk-over

Intimation has been received from S. C. Reddin, secretary of the United Artists' Social and Sports Club that circumstances necessitate them withdrawing from the *Kine.* Cricket Cup competition. Consequently A.B.C. are awarded the match in the first round.

Gaumont-British Golf

Scottish members of the Gaumont-British staffs played the first two rounds of the competition for the Mark Osterer Cup over the course of the Ratho Park Club, Edinburgh, on Sunday last. The following survived the two rounds, and will play by private arrangement the survivors of the North of England division:—Charles Ross, Picture House, Glasgow; J. Jagger, Edinburgh; Rutland, or J. Thomson, New Picture House, Edinburgh; Ritson Bennell, Glasgow, Scottish manager; W. Halliday, St. Andrew Square, Edinburgh; J. Barnet, Cinerama, Glasgow (holder); W. Morrison, New Picture House, Edinburgh; and J. S. Dunbar, Edinburgh area, manager, or P. Scott, New Victoria, Edinburgh.

Northern Golf

The Northern Counties Cinematograph Trade Golfing Society held its annual match for the Pathé Trophy at Morpeth. Prior to the match, a stroke competition was held, with the Northcliffe Trophy as the principal prize. There was some close scoring, the trophy and first prize being won by H. Horsfall (89-9-80), with J. G. Thompson (handicap 18) and J. Peall (handicap 14) tieing for second place, each with a net score of 81. The tie was played off over nine holes, and was won by J. G. Thompson.

Results in the match were as follows:—

EXHIBITORS.—F. Horsfall, 0; R. C. Craven, 0; W. Thorburn, 1; A. Smith, 0; J. G. Thompson 1; W. Shepherd, 0; E. Bamford, 1; G. Bolam, 1; D. Gilbert, 0; S. Dawe, 1; total 5.

RENTERS.—J. Partridge, 1; A. C. Henderson, 0; J. Harris, 0; J. Peall, 1; G. Andrews, 0; W. H. L. Travers, 0; C. Cox, 0; J. Harwood, 0; J. Arnott, 1; J. Read, 0; total 3.

Sheffield Screen Golfers

There was a capital turn-out for the bogey competition promoted by the Sheffield Screen Golfing Society. This was played over the course of the Sickleholme Club on Wednesday. The first-class competition prize was won by Fred Ives (Lyric, Darnall) with 2 up, and Len Sullivan (hon. secretary of the society) won the second-class with 3 down. Thanks were expressed to the club for the use of the course.

Birmingham Golf

The Birmingham Trade Golf tournament, to be held at Halesowen on Sunday, June 11, is attracting a lot of interest. Entries are coming in well, and W. L. Grice, the secretary, now issues a notice that all who intend to compete should send their names and lowest club handicaps to him at 32, John Bright Street, Birmingham, not later than Wednesday next, June 7.

A sum of £33 has been subscribed towards the cost of prizes.

Liverpool Renters' Picnic

Organised by the local branches of Radio, Warner, and First National, a Liverpool kinema Trade picnic will be held at Hawkestone Park, near Shrewsbury, on Saturday, July 8. A committee of the three branches has been formed to arrange transport, catering and sports. A number of exhibitors will also be included in the party, which is expected to number about fifty. Active support is being given by the branch managers—Gordon Dartnall (Radio), W. H. Hutchison (First National) and T. Charles (Warners).

Marion Davies in PEG O' MY HEART (M-G-M) with Onslow Stevens and Juliette Compton. It will be the next attraction at the Empire

Mr. and Mrs. Ely Culbertson, famous Bridge Experts who have just completed a series of two reelers for Radio.

BRIDGE EXPERT STARRED BY RADIO

Culbertson's Shorts

EVEN kinema-goers who are not bridge players and bridge players who are not kinema-goers will be interested to learn that Radio has made a series of six two-reel films starring Ely Culbertson, the world's leading authority on contract bridge.

Mr. Culbertson finished these films before leaving for England where, accompanied by his no-less-famous wife, he arrived last Friday in preparation for the International Bridge Match which he is organising, and in which he will represent and captain the American team.

After this international match, Mr. Culbertson plans to leave for Stockholm, where he is to play the King of Sweden, who is an ardent bridge player.

In the series of films he has made for Radio Mr. Culbertson will not be seen standing before a camera lecturing upon contract bridge. His bridge technique has been adroitly woven into interesting story plots entertaining in themselves, written by expert scenario writers and ably acted by such film personalities as Bruce Cabot, Edgar Kennedy, June Brewster and Chick Chandler.

The titles of the six Radio Pictures featuring Mr. Culbertson are as follows:—

1. "Murder at the Bridge Table."
2. "A Forced Response."
3. "Society Cheaters."
4. "What Not to Do in Bridge."
5. "Transatlantic Bridge Tricks."
6. "Three Knaves and a Queen."

The manner in which humour and an entertaining story has been woven into the bridge expert's instructions on the correct way to play a hand is illustrated by an outline of the first film.

Served Him Right

In "Murder at the Bridge Table" a wife is supposed to shoot her husband during a bridge argument. Later she is shown into the court-room on trial for her life. Culbertson is called in to testify as a bridge expert. In the witness-box, the fatal game is re-enacted, and the bridge authority shows how the husband might have saved his life, as well as the game, on two separate occasions.

Having seen it proved that the husband threw the game away by bad play, what can the jury do but acquit the accused because of the great provocation?

Radio Pictures anticipate releasing these shorts in the near future.

MINISTERS' PROTEST

AT KINEMA CHARITY SHOW

The Rugby Free Church Ministers have been protesting against a special kinema show that was given in Rugby on Sunday, in aid of the Hospital Bed at the Hospital of St. Cross.

Declaring that the increasing tendency to use Sunday kinema shows as a means of raising money for the hospital is injuring the hospital's income, the president of the Rugby and District Free Church Council (the Rev. T. Guy Morris) said: "We regard the use of the kinema on Sunday as inimical to the public interest, and this particular use is unsportsmanlike."

He suggests that if the kinemas in the town want to assist the hospital, they should do as the churches do: set aside the proceeds of one ordinary day on which a special appeal could be made, making it possible for wholehearted support.

NEWCASTLE KINEMAS

Three More Planned

Plans for a new kinema at Shields Road, Byker, for Tyne Picture Houses, Ltd., of Wallsend, owners of a circuit of halls in the Tyneside area, which have been passed, provide for a kinema to seat 1,800 people.

Dixon Scott is making headway with the erection of his new kinema in the Haymarket, Newcastle, and good progress is also being made with the new kinema which is being erected on the Two Ball Lonnen Estate, Fenham, at the West End of Newcastle, by a company which was formed by Stanley Rogers and E. J. Hinge.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Beware of Women (First National)—British.	52 min. (U)	Jack Hobbs, Pat Paterson, Mike Johnson.	Farcical society comedy romance of a young man's amorous adventures. Direction leisurely, but good cast help over amusing situations.	Light supporting offering for popular halls. Unobjectionable for children.
Black Ghost, The (Radio)—American.	52 min. (U)	Creighton Chaney	Pioneer tale with lively action. Plot rather naive, not of strong interest to adults. Acting and presentation fair.	Popular juvenile Western.
Don Quixote (United Artists)—French.	80 min. (U)	Feodor Chaliapine George Robey, Sidney Fox.	Brilliant adaptation of Cervantes' classic, marked by the magnificent acting of Feodor Chaliapine and G. W. Pabst's imaginative direction and amazing pictorial treatment.	Outstanding proposition for intelligent audiences; above the heads of children.
*Dora (H. & S.)—British.	40 min. (U)	Sydney Fairbrother, Kenneth Kove, Dodo Watts.	Light comedy story dealing with the absurdities of Dora. Humour obvious, but put over by popular British cast.	Quota supporting offering for family halls, but of little juvenile interest.
Eleventh Commandment, The (Gaumont Ideal)—American.	67 min. (A)	Marian Marsh, Theodore Von Eltz, William V. Mong.	Good characterisation in artificial but nevertheless popular crime drama. Adequate atmosphere, good technical qualities and title pull.	Useful second feature for the masses, but juvenile appeal nil.
Ex-Lady (Warner)—American.	65 min. (A)	Bette Davis, Gene Raymond, Frank McHugh.	Sex drama, light in treatment and elegant in presentation. Story slight, but characterisation sound and feminine appeal strong.	Average light entertainment. Unsuitable for children.
*Hawleys of High Street (Wardour)—British.	67 min. (U)	Leslie Fuller, Amy Veness, Moore Marriott.	Low comedy, a liberal but popular adaptation of Walter Ellis's play. Good team work, simple fun, and lively slapstick.	Good comedy booking for the masses with star pull. Will please children.
*Lucky Number (Gaumont Ideal)—British.	75 min. (U)	Clifford Mollison, Joan Wyndham, Gordon Harker.	A comprehensive romance of London life, with a variety of interests and plenty of humour. Good team work and resourceful and imaginative direction.	Very good general booking. Safe for children.
Safety Last (British Lion)—American.	60 min. (U)	Harold Lloyd, Mildred Davis.	Re-issue of famous Harold Lloyd stunt comedy, with the addition of musical score and sound effects. Technique rather dated, but many laughs and thrills remain.	Useful supporting feature for the masses. Excellent for the child patron.
*Sleeping Car (Gaumont Ideal)—British.	83 min. (A)	Ivor Novello Madeline Carroll.	Slight romantic story with clever settings and polished technical qualities.	Good programme booking with strong star appeal. No attraction to children.
Song of the Eagle (Paramount)—American.	70 min. (A)	Jean Hersholt, Charles Bickford, Richard Arlen, Mary Brian.	A new and vigorous racketeer drama, strong in human and historical interest. Very good direction, characterisation and atmosphere.	Good popular booking, but hardly suitable for children.
*Summer Lightning (United Artists)—British.	77 min. (U)	Ralph Lynn, Winifred Shotter, Horace Hodges.	Bright, simple, infectious farcical comedy, put over by resourceful team headed by Ralph Lynn. Delightful atmosphere and clean sentiment.	Good light attraction; very good booking for children.
*Three Men in a Boat (A.B.F.D.)—British.	58 min. (U)	Edmond Breon, William Austin, Iris March.	Sketchy but refreshing and mildly entertaining picturisation of Jerome K. Jerome's story. Good characterisation and delightful riverside settings.	Adequate supporting entertainment for most audiences. Obvious juvenile appeal.
Vampire Bat, The (P.D.C.)—American.	58 min. (A)	Lionel Atwill, Melvyn Douglas, Fay Wray.	Grand Guignol thriller, with arresting story, sound direction, and particularly good characterisation by powerful cast.	Good popular booking, but unsuitable for children.

* A British Picture.

REVIEWS FOR SHOWMEN

Don Quixote

United Artists. French (U). Directed by G. W. Pabst. Featuring Feodor Chaliapine, George Robey, and Sidney Fox. 7,072 feet. Released September 25, 1933.

A DELICATE, exquisite adaptation of Cervantes' classical romantic fantasy; poetry expressed in pictorial form through the genius of the director, G. W. Pabst. The film with its perfect setting, delightfully composed backgrounds, quaint humour, tender spirit of romance, pathetic search for adventure and fine singing and brilliant acting by Chaliapine, is an artistic triumph, but its rare qualities, which will delight the intelligent and discerning, may fail to win the appreciation they deserve from the ordinary picturegoer.

However, both Chaliapine and George Robey have their own public, and it is to be hoped that their combined pull will give the film the wide market it so honestly merits.

Story.—Don Quixote, a dignified Spanish squire, is so steeped in romantic literature that his mind becomes unhinged and he believes himself to be one of the knights of a bygone chivalry. He sets out on an imaginary expedition of adventure, and forces Sancho Panza, a simple villager, to accompany him on the promise of a rich reward.

His conduct marks him down as a public danger, and he becomes the butt of a practical joke perpetrated by the Duke, to whom he is known as the Knight of the Mournful Countenance. Slowly he realises that he is the victim of a jest, and in his pathetic fury he has hallucinations and charges a windmill, which he believes to be a giant, is caught in one of its sails, and severely shaken. The adventure results in his death, and he passes away beside his smouldering books, burned by order of the Duke.

Acting.—Feodor Chaliapine carries himself with pathetic dignity as Don Quixote, acts brilliantly, and sings magnificently on all too few occasions. George Robey's humour as Sancho Panza is sometimes a little out of tune with the character of the play, but he, nevertheless, does extraordinarily well. Oscar Asche, Frank Stanmore, Miles Mander, Sidney Fox, Emily Fitzroy, and Lydia Sherwood all bring their experience to bear in leading supporting rôles.

Production.—The theme of Cervantes' tender, moving, and thoughtful fantasy is brilliantly picturised, and fine photography and acting throw out in perfect perspective its beauty, and gentle pathos. The story sweepingly unfolds against a wide canvas, having as its central figure the pathetic majesty of Chaliapine's interpretation as Don Quixote, and each stage of the development is fraught with subtle meaning.

Quaint humour is deftly employed to retain a cunning sense of balance, the lighter incidents being delicately handled to accentuate the moving sentiment. The director's imagination enables the mediæval fantasy to come to life on the screen, and the entertainment of exquisite quality it provides has an irresistible appeal to people of discernment.

Settings and Photography.—The camera achieves many remarkable effects, and every foot of the film carries a picture of rare colour and composition. The atmosphere is perfect.

Points of Appeal.—The story, the telling, fine acting, brilliant photography, imaginative and sensitive direction, and the stars.

The Vampire Bat

P.D.C. American (A). Directed by Frank Strayer. Featuring Lionel Atwill, Fay Wray and Melvin Douglas. 5,537 feet. Release date not fixed.

GRAND Guignol drama, a grim, compact essay in the macabre, made interesting and holding by the forceful acting of Lionel Atwill, who brings life to a fantastic rôle, and the efficiency of a particularly strong and attractive supporting cast.

The gripping situations are devised with skill, the eerie theme is lightened by quaint humour, suspense is worked up cleverly and the atmosphere has the necessary touch of colour. Good programme booking, but one hardly suitable for children.

Story.—An element of mystery surrounds a series of atrocious murders, all of which point to the work of a vampire and baffle the authorities. Karl Breetschneider, police inspector, fiancé of Ruth Bertin, charming assistant to Otto von Niemann, doctor and scientist, starts investigations, and his work, which finally endangers his own life and that of Ruth, eventually leads to concrete evidence of Niemann's guilt, it being proved that he had exercised hypnotic influence on Emil Borst, another of his assistants, to procure human bodies for scientific research.

Acting.—Lionel Atwill is vital and arresting as the fanatical von Niemann, and carries himself with a dignity which helps to give plausibility to the theme. Fay Wray is a natural and charming Ruth, Melvyn Douglas is good as Breetschneider, Maude Eburne provides the necessary light relief in an amusing character rôle, and the rest of the cast is drawn from well-known players.

Production.—The eerie plot, which has many threads, is woven with skill, and the fact that the audience is let into the secret of the scientist's guilt early in the proceedings in no way detracts from its holding qualities.

In fact, the presence of impending doom hovering above the heads of the hero and heroine keeps one on the qui vive all the time, and their miraculous escape gives the climax thrills. The forceful and polished histrionics of Lionel Atwill hold the drama together, and it is he, aided and abetted by a first-class supporting cast, who turns the preposterous into exciting entertainment of plausibility and punch.

Settings and Photography.—The backgrounds make a perfect setting for the story, and good atmosphere completes the eerie illusion. Lighting and photography are good.

Points of Appeal.—Intriguing title, strong cast, thrilling story, gripping situations, pleasing romance, natural humour and clever direction.

Three Men in a Boat

A.B.F.D. British (U). Directed by Graham Cutts. Featuring William Austin, Edmund Breon, and Iris March. 5,443 feet. Release date not fixed.

COMEDY, a sketchy, but nevertheless refreshing and mildly amusing adaptation of Jerome K. Jerome's famous story of riverside misadventures. The producer has taken liberties with the original, and has failed to establish clear continuity, but really good characterisation and delightful riverside settings partly atone for the shortcomings. Within its limitations the film makes pleasant, innocuous entertainment and can be safely exploited on the average two-feature programme.

Story.—Harris, George and Jimmy, together with Montmorency, their dog, find that they are in need of exercise and set out on a river camping holiday. Their ineptitude causes them to become a nuisance, and they fall foul of Sir Henry Harland, a magistrate, when they moor their boat alongside his private lawns.

Peace, however, is temporarily restored when Harris discovers that Sir Henry is his cousin, and romance enters the field when the lazy Jimmy falls for Sir Henry's daughter, Peggy. The other two make him the victim of a practical joke, and he is arrested, but George secures his release by posing as Sir Henry, and a police chase in a fair ground brings a hectic and satisfactory climax to their misadventures.

Acting.—William Austin and Edmund Breon are exceedingly good as Harris and George respectively, and their humour and physique contrast really well. Billy Milton is not so happily cast as Jimmy, but Davy Burnaby, Iris March, Frank Bertram, and Victor Stanley all contribute clever and amusing supporting cameos.

Production.—The difficulty of adapting a story which is a chapter of incidents into a comedy of smooth continuity has not been overcome, but each separate episode is handled in the right spirit by the players, and the laughter and fun, although spasmodic, keep the ball of pleasant entertainment adequately on the move.

The delightful riverside settings give the picture atmosphere, and appeal to the eye, and the modest offering in its entirety represents a useful supporting proposition.

Settings and Photography.—Marlow and its environs is made the locale for the story, and the camera does full justice to its picturesque amenities.

Points of Appeal.—Title, team work, simple humour, and delightful atmosphere.

The Lucky Number

Gaumont Ideal. British (U). Directed by Anthony Asquith. Featuring Clifford Mollison, Joan Wyndham and Gordon Harker. 6,535 feet. Released August 21, 1933.

COCKNEY romance, a film which mirrors working-class London life with commendable thoroughness and shrewdness and treats the subject with vigorous imagination. The producer, Anthony Asquith, who has employed fantastic methods, reminiscent of "Le Million," to achieve his effect, has studded the film with really bright ideas and follows his gags up cleverly.

The balance between fantasy and fact is skilfully preserved, and out of the good story emerges drama, comedy, romance and sport, blended into first-class popular entertainment through the sterling efforts of the good cast and resourceful direction. Very good popular booking.

Story.—Percy Gibbs, a professional footballer, the idol of the fans, is jilted by his girl and, in his anger, causes himself to be suspended. He takes a holiday in France, and on his return visits a fun fair where he has the luck to meet Winnie, a side-show girl, and the ill-luck to lose his wallet to a pickpocket.

To discharge his debt to a publican—a Hackney man and proud of it—he hands over a ticket in a French lottery, only to discover later that it is the winning one. He and Winnie show great enterprise in their efforts to find the money to retrieve the ticket, finally succeed, and then learn that the promoter of the lottery has decamped with the prize money. Percy, however, returns to professional football and marries the girl.

Acting.—Clifford Mollison has never done better work as Percy, the professional footballer, and displays a natural sense of humour and optimism characteristic of the Cockney. Joan Wyndham does all that is asked of her as Winnie, Gordon Harker is immense as the Hackney publican, and Joe Hayman, Frank Pettingell, Hetty Hartley, Esme Percy, Arthur Wellesley and D. Hay Petrie decorate the story with living, vital and amusing types.

Production.—The story not only has charm, vigour, humour and originality, but provides an excellent excuse for mirroring the many phases of London life. The plot visits the football field, greyhound racing track, a typical London fair ground, a homely pub, and reaches as far afield as Paris, and every background is made the logical setting for its particular phase of the narrative.

Anthony Asquith cleverly employs the camera and music to marshal his many interests, and he does his work so well that dramatic continuity is maintained and the tempo seldom slackens. The producer has set out to do for London what Rene Clair has done for Paris, and, if not abundantly successful, has done his work sufficiently well to merit praise for his enterprise and earn the exhibitors' gratitude for making a British film which has all the earmarks of a popular winner.

Settings and Photography.—The football sequences are good, and fleeting glimpses of the Arsenal players will delight their numerous supporters; the fairground has colour and life, the public-house interiors are the real thing, the greyhound racing is thrilling, and the Parisian touches add to the gaiety. Lighting, photography and music co-ordinate effectively.

Points of Appeal.—Good story, treated with imagination, honest humour, homely romance, excellent atmosphere, varied interests, live characterisation, and first-class production qualities.

Sleeping Car

Gaumont-Ideal. British (A). Directed by Anatol Litwak. 7,472 feet. Release date not fixed.

EXTREMELY clever settings and a most ingenious musical accompaniment are features of this rather slight, but nevertheless popular type of romantic comedy. Ivor Novello's big following will doubtless find him attractive as a sleeping-car attendant who wins the love of a wealthy lady.

There is a tuneful theme song and the technical qualities are above the average.

Story. Gaston, a sleeping-car attendant on the Orient Express, has sweethearts at every halt on the train's journey. One day he meets a charming passenger, Anne, and he jumps the train to be with her. Unfortunately, he has no money, and has to pull up the train again without meeting her. On his return he is dismissed, but has the pleasure of attending on Anne, who is travelling to Paris.

He kisses her and she treats him with disdain

However, on arrival in Paris she finds that she is liable to be expelled the country for motoring offences. The only way out is to marry a Frenchman, and she marries Gaston on the strict understanding it is purely formal. After various contretemps she confesses she loves him.

Acting.—Ivor Novello has a rôle as the romantic attendant which suits him admirably, and he carries it off with easy charm. Madeleine Carroll is good, too, as Anne. These two share the acting honours and practically hold the stage all the time.

In a smaller rôle, Kay Hammond is rather apt to force her comedy, but the few glimpses we have of Laddie Cliff and Stanley Holloway as two porters are effective.

Production.—Anatol Litwak's direction is polished and he makes the most of a story, which is basically very slight, by introducing amusing little detail touches.

His big fault is a tendency to over-prolong situations.

The train sequences are very well done, and it is here that Louis Levy's music plays an important part with a rhythmic accompaniment.

The direction of artistes is good, and the atmosphere generally is pleasing and well suited to the romantic flavour of the story.

Settings and Photography.—Excellent camera work, with realistic station and railway settings, varied with very well-appointed modern interiors of a lavish order.

Points of Appeal.—The popularity of the stars, the light tuneful nature of the love story, and clever technical treatment.

Safety Last

British Lion. American (U). Directed by Fred Neumeyer and Sam Taylor. Featuring Harold Lloyd and Mildred Davis. 5,400 feet. Release date not fixed.

SPECTACULAR comedy, a reissue of Harold Lloyd's famous stunt riot, originally shown in 1923. Music and sound effects have been added, and the entire film has been drastically sharpened up. The vintage is obvious, but the entertainment still carries some laughter and thrills, and the quality of the photography is good. Useful supporting feature for the masses on its title, star, and historic associations.

Production.—The story of the film, which is briefly concerned with a small-town youth who secures a job in a big city store and is eventually forced to climb the front of the building as an advertising stunt in place of an expert, engaged on private business with the police, contains many gags and stunts which will survive a second showing. The technique, of course, is a little dated, and the dresses give the show away, but the quality of the copy shown was good, and the addition of appropriate light music and sound effects goes some way towards making the film a safe marketable proposition for the unsophisticated.

Points of Appeal.—Amusing story, title, knockabout humour, and spirited thrills.

Beware of Women

First National. British (U). Directed by George King. Featuring Jack Hobbs, Pat Paterson and Mike Johnson. 4,643 feet. Released October 2, 1933.

FARCICAL social comedy, dealing with a young man's amorous adventures, which develops in a leisurely fashion and has a fair number of amusing situations. These are turned to good account by an attractive and energetic cast, and are played against varied and well-furnished settings. Supporting offering of a light and harmless nature for popular programmes.

Story.—Andrew's inability to resist the fair sex lands him in the police court, and his aristocratic family decide that Kenya would calm his activities. While journeying to town Andrew meets Margery, but her stern guardian, Lady Augusta, prevents a development of their romance.

Andrew follows their taxi, and in an endeavour to get Margery's address steals a bag containing jewels. Many complications then result before he is cleared and sets off for Africa, where Margery is to join him.

Acting.—Jack Hobbs as Andrew capably portrays the care-free young man about town, and Pat Paterson makes a charming heroine. Mike Johnson contributes an amusing taxi-driver study, and good support is given by Anthony Hankey, Helen Ferrers and Clifford Heatherley.

Production.—Competent direction gets good comedy incident from the slight story, and although the action is somewhat slow it develops to a moderately entertaining climax. The Society comedy atmosphere is relieved by a cockney-Yorkshire taxi-driver study, and with fair dialogue the picture provides light entertainment for audiences who are not too critical.

Settings and Photography.—The interior settings are varied and are well lighted and photographed.

Points of Appeal.—Light farcical story with romantic element, good cast, and useful quota length

Dora

H. and S. British (U). Directed by St. J. L. Clowes. Featuring Sydney Fairbrother, Kenneth Kove and Dodo Watts. 3,700 feet. Release date not fixed.

THE inconvenient restrictions of Dora have been gathered together in this production and presented in the manner in which they strike the American tourist. The situations generally are well known to English audiences, but if some lengthy scenes were trimmed the subject would provide a fair comedy second feature for popular audiences.

Story.—Early-closing day restrictions embarrass an English hostess when her husband suddenly springs an American guest on her. To compensate for his disappointment, the host takes him out for the evening. The evening closing hours of shops adds to the difficulties when the guest desires cigarettes and other sundries. Drinking hours, too, make the entertainment of a visitor a series of flying visits, until finally he prefers the excitement of Chicago to London with Dora.

Acting.—The cast of players includes Sydney Fairbrother, Kenneth Kove, Dodo Watts, Frank Stanmore, Bromley Davenport and Moore Marriott, each of whom contributes capably to the series of small sketches making up the story.

Production.—The situations in this story of the vagaries of Dora do not provide fresh material, but the producer has presented some of the more flagrant absurdities in a humorous light. Crisper dialogue would have made the picture more entertaining, but if re-edited it would be suitable for inclusion in family programmes.

Settings and Photography.—A good variety of interior settings, domestic, shops and restaurant, together with a few exteriors, have been clearly photographed.

Points of Appeal.—Light comedy story, popular players, and quota possibilities.

Song of the Eagle

Paramount. American (A). Directed by Ralph Murray. Featuring Charles Bickford, Richard Arlen, Mary Brian and Jean Hersholt. 6,307 feet. Released October 2, 1933.

VIGOROUS racketeer drama, which, by briefly mirroring modern American history, illustrates the cause and effect of the beer racket and shows how gangstery has died hard since the repeal of the Volstead Act.

The subject is made the medium of strong entertainment which is not without its appealing human side, and it is interpreted by an exceedingly attractive and capable cast. Clever direction and graphic atmosphere complete the picture, which represents a good popular programme booking.

Story.—Otto Hoffman, a German-American brewer, sends his two sons, Bill and August, to the war, and the latter dies in the service of his father's adopted country. When Bill returns safe and sound, he discovers that prohibition has been enforced and that his father has sternly refused all temptations to break the law. Nails Anderson, their old wagon driver, becomes a powerful racketeer, and the repeal of the Volstead Act finds him at the height of his power.

The Hoffman brewery gets going again, but Anderson, realising that his racket is ended, branches out in a new one by intimidating all saloon proprietors and brewers who refuse to pay for his protection. Bill decides to fight Nails and his gang, and, after his father is murdered, marshals together unemployed ex-soldiers to fight for his cause. Ma Hoffman, however, takes the law into her own hands, and shoots Nails dead. The police tactfully refuse to pry too carefully into the cause of Nails' death, and a final clash between the forces of Bill and the deceased gangster ends intimidation for ever.

Acting.—Jean Hersholt gives a strong and moving characterisation as Otto, Louise Dresser plays Ma Hoffman with real feeling and understanding, Charles Bickford and Richard Arlen are perfectly cast as Nails and Bill respectively, while the support includes many sterling players.

Production.—This drama not only presents a new angle on gangster pictures, but makes sure of a wide appeal by giving the subject a powerful and moving human interest. The tough characters are balanced by likeable ones, and the same sense of proportion is in evidence throughout the film's slick and even development. The situations, too, are contrived with skill and punch, and the backgrounds, of some historic importance, keep in tune with the vigorous moods, build up excellent atmosphere, and adequately suggest the passing of time.

Settings and Photography.—The action covers ground from 1916 to the present day, including the war period, and the detail is faithful and interesting. Lighting and photography are good.

Points of Appeal.—Strong story, vigorous action, appealing human interest, interesting atmosphere, and convincing characterisation by really good cast.

The Black Ghost

Radio. American (U). Directed by Spencer Bennett. Featuring Creighton Chaney. 4,705 feet. Release date not fixed.

PIONEER tale of the 'seventies, with Red Indian element, Although action is generally spirited, the plot is somewhat naïve and, while suited to juveniles, is hard for adults to take seriously. Moderate Western booking is indicated.

Story.—Tom Kirby, newspaper editor, suspects Maitland of gun-running to Indians, holds up a wagon train, and is wounded attempting to get away. Meanwhile Betty, daughter of a U.S. colonel who is lukewarm in his dealings with the supposed gun-runners, is kidnapped by Indians and rescued by a mysterious character, the Black Ghost. After the "Ghost" has brought Maitland to book he reveals himself to Betty as Kirby, with whom, incidentally, she is in love.

Acting.—Creighton Chaney is effective in his disguise as the Black Ghost and likeable as the youthful pressman. Dorothy Gulliver is adequate as Betty, while a supporting cast, including Francis Bushman, jun., and Yakima Canutt, do good team work.

Production.—Spencer Bennett in his eagerness to provide the maximum of fast action has rather boggled the plot, of which sight is lost at times in a maze of equestrian pursuit.

Battle given by Indians and a stampede of buffaloes contribute to the stunts, which also include an attack on a canoe negotiating rapids, and the plunge of man and horse from heights into a torrent.

Settings and Photography.—Attractive day and night scenes are chiefly exteriors of bush land and sandy country, with fine water effects. Camera work efficient.

Points of Appeal.—Dwell on the juvenile angle of attraction in the Red Indian element, the rough-and-tumble fighting, and the horsemanship.

Hawleys of High Street

Wardour. British (U). Directed by Thomas Bentley Featuring Leslie Fuller, Amy Veness and Moore Marriott. 6,137 feet. Release date not fixed.

LOW comedy, liberally adapted from Walter Ellis's play and turned into good old-fashioned slapstick. The dialogue is obvious, and the humour is artless, but good team work and timing enable the conventional, robust, knock about situations to register and score the laughs.

The entertainment is designed with unerring skill for the consumption of the masses, and with the popular English comedian, Leslie Fuller, on the bill it should prove a definite hit in industrial and populous areas.

Story.—Bill Hawley, a henpecked draper, sells his property for a big sum to the Underground Railway through the business acumen of his wife, who forces him to stand for the mayoralty. He clashes swords with Busworth, the local butcher and his rival for office, and the battle of wits results in Bill having to appear at the police court, where he is discredited.

He finally settles with Busworth, however, in a set-to in the butcher's shop, and following this his daughter's fiancé, Lord Roxton, clears him of the police court charge. The election is declared a dead-heat, but Hawley, fed up with trying to aspire to social honours, resigns and returns to the peace of his home, where he puts his loquacious wife in order.

Acting.—Leslie Fuller fails to submerge his own personality into that of Hawley, but he enters into the task of laughter-making with enthusiasm and his performance should win approval from his fans.

Amy Veness is quite good as the talkative, aggressive Mrs. Hawley; Moore Marriott makes a sound foil for the star as Busworth; while the supporting rôles are filled by the following experienced players: Judy Kelly, Francis Lister, Mabel Twemlow, Wylie Watson, Hal Gordon and Jimmy Gooden.

Production.—Walter Ellis's play is only followed in outline, the picture being filled in with conventional, farcical knockabout situations and decorated with obvious gags and quips. The humour dispensed is definitely lowbrow, but the producer, by drawing liberally on the repertoire of slapstick, making the most of his players and timing his situations cleverly, brings plenty of simple, honest fun to the screen. If the film is exploited in the market for which it is obviously made it should prove a good box-office bet.

Settings and Photography.—An adequate range of interiors and exteriors promotes satisfactory atmosphere, and the slapstick situations are slickly presented.

Points of Appeal.—Title, star, simple fun, ingenuous sentiment, rousing slapstick, and good team work.

The Eleventh Commandment

Gaumont-Ideal. American (A). Directed by George Melford. Featuring Marian Marsh, Theodore Von Eltz and William V. Mong. 6,360 feet. Release date not fixed.

GOOD characterisation and sound technical qualities are the best features of this artificial and rather involved drama of two lawyers who scheme to gain control of an estate to which neither of them is entitled. The morality of the picture is far from good, and not even the skilfully contrived ending can completely whitewash it.

Its various issues, however, are woven into drama of some popular appeal, and its title and cast have claim to box-office value. Average supporting offering for the masses.

Story.—Wayne Winters, a young lawyer, discovers that his senior partner, John Ross, father of the girl he loves, is scheming to secure control of the vast estates of a late client, a wealthy spinster, and puts forward two bogus claimants in the hope of sharing the spoils.

The battle of wits between the two men reveals a skeleton in the deceased lady's cupboard, and when it is discovered that the estate belongs to the deceased's daughter, Nina, whom Ross had brought up as his own daughter, they settle matters in a manner which preserves Nina's secret and enables her to come into her own.

Acting.—Theodore Von Eltz plays the slick and unscrupulous Winters with disarming effrontery, William V. Mong's heavier style provides good dramatic contrast, and Marian Marsh, Gloria Shea, Marie Prevost, Arthur Hoyt and Ethel Wales all take good care of the supporting rôles.

Production.—The story introduces a new angle on crime, but the producer has crowded his screen with too many players, and this results in rather obscure development. The situations are prolonged and make anticipation too easy for dramatic momentum to be procured.

Settings and Photography.—The settings, mostly interior, are appropriate, the climax carries a thrill, and lighting and photography are well up to standard.

Points of Appeal.—Good title, capable cast, moments of popular drama, satisfactory atmosphere, and varied interest.

Summer Lightning

United Artists. British (U). Directed by P. Maclean Rogers. Featuring Ralph Lynn, Winifred Shotter and Horace Hodges. 7,004 feet. Release date not fixed.

BRIGHT, infectious, farcical comedy, typically English in its humour and romantic sentiment, which provides a sprightly vehicle for the irresistible asinine comicalities of Ralph Lynn, whose tireless efforts enable the changes to be effectively rung on evergreen situations.

All that can be demanded of a popular light booking, from star values to clean, wholesome fun, is here, and the result is a British picture which should meet with more than favourable results at the box-office.

Story.—Hugh Carmody, secretary to Lord Emsworth, is in love with Emsworth's ward, Millicent, and plans to impress her guardian by stealing his prize pig, Empress, his intention being to return it in time for the show and pose as a hero. The scheme is put into operation, but it does not, of course, work out according to plan. The desired results are, nevertheless, ultimately achieved, and Hugo's stock soars sufficiently high in the estimation of Emsworth for him to consent willingly to the young couple's marriage.

Acting.—Ralph Lynn is in excellent form as the asinine romanticist, and his invention and spontaneous humour bring sparkling fun to the nonsensical situations. Winifred Shotter is a charming Millicent, Horace Hodges as Emsworth is, as always, good, and Dorothy Bouchier, Helen Ferrers, Esme Percy and Miles Malleson all do a sound job of work in support.

Production.—The comedy, which is adapted from a P. G. Wodehouse story, has all the characteristics of the successful Aldwych farces, and its involved plot paves the way for a succession of lively mix-ups, all of which express characteristic English humour at its best. The pace is a trifle leisurely, but it is in keeping with the delightful rural atmosphere, and Ralph Lynn is too resourceful and enterprising a comedian to allow the entertainment to flag. The tone of the picture is good without being highbrow, and its irresistible appeal to all classes makes it a capital general light attraction.

Settings and Photography.—The country mansion interiors have the necessary suggestion of dignity, while exteriors are most picturesque and contribute to perfect atmosphere.

Points of Appeal.—Star, humorous and refreshing story, excellent team work, bright situations, winning sentiment, and delightful atmosphere.

Ex-Lady

Warner. American (A). Directed by Robert Florey. Featuring Bette Davis, Gene Raymond and Frank McHugh. 6,040 feet. Release date not fixed.

SEX drama, an elegantly staged picture which completes a rather aimless but nevertheless mildly entertaining cycle to prove to the moderns that marriage, with all the sacrifices it entails, is the only real safeguard for happiness and sex contentment.

The obvious is fortunately decorated with amusing by-play and good characterisation, and the complete picture, safe in its feminine appeal, represents sound two-feature programme booking for other than definitely industrial halls.

Story.—Helen Bauer, a successful young artist, feels that she can express herself more fully unhampered by marriage, and prefers to live with Don Peterson, an advertising agent. Her theory, however, does not work so well in practice, and the two finally marry.

Later, when their business interests begin to clash, and their nerves become jaded, they decide to take separate apartments and become married lovers. The old petty jealousies and suspicions again assert themselves, and further proof of the instability of unorthodox relationship finally convinces Helen that old-fashioned marriage is after all the best.

Acting.—Bette Davis suggests quite good type as the heroine with a modern outlook, but the rôle is one which tends to exasperate the patience of the audience. Gene Raymond is sound as the husband. Frank McHugh lightens the play with his inimitable alcoholic humour, and the rest of the cast is sound.

Production.—The theme of the picture is old as is its moral, but the new dressing helps to give it fresh interest and turn it into mild, light entertainment of occasional piquancy. The players treat the sex element with restraint, and their acting goes a long way towards establishing feminine appeal.

Settings and Photography.—The interiors cover every phase of modern business and society life, and all are chosen with care. Lighting and photography are particularly good.

Points of Appeal.—Sex story, feminine interest, humour, strong cast, and good presentation.

M-G-M TRADING RESULTS

PROFITS OVER 3½ MILLION DOLLARS

INCREASED SHEFFIELD DIVIDEND

By Our City Editor

FOLLOWING the publication of the report of Loew's Incorporated for the half-year to March 16 comes the figures of a closely connected company, Metro-Goldwyn Pictures Corporation, for the same period.

Gross profit obtained by the Metro-Goldwyn Pictures Corporation for the last half-year to March 16, 1933, amounted to 3,673,807 dollars as compared with 5,267,676 dollars for the corresponding period of 1932, leaving an operating profit of 1,008,194 dollars compared with 1,964,299 dollars.

After deduction of expenses and federal taxes of 163,853 dollars compared with 260,564 dollars, a net profit is obtained of 966,173 dollars, which shows a decline of nearly 100 per cent. compared with the net profit figure of 1,910,807 dollars recorded last year.

This is equivalent to 6.11 dollars per share on an outstanding issue of 157,913 7 per cent. Preferred shares, which compares with 12.10 dollars per share, on the same share capital, for the previous half-year of 1932.

All the common stock of Metro-Goldwyn Pictures Corporation is held by M-G-M Incorporated, which is a wholly owned subsidiary of Loew's Incorporated.

Market Maintains Confidence

The general optimism in all stock markets continued to have its effect on the kinema share section, and during the past week all shares have shown a better tendency with the exception of a few small declines.

B.I.P. preference were a good feature these shares, rising 9d. to 18s. 9d., while the ordinary issue at 4s. were also higher. A.B.C. ordinary shares attracted buyers, and the rise over the week amounted to 6d., the shares closing at around 3s. 7½d. The preference issue was also favoured.

A small rise was registered in the preference shares of General Theatres at 10s. 10½d., but the debentures of this concern were 10s. lower at £95.

The two minor issues of Madame Tussands were firm, but the conversion debentures again failed to attract business of any description, and the quotation remained at £98. All P.C.T. issues and Gainsborough ordinary were firm.

Among the downward movements London and Southern Super Cinemas were outstanding at 3d., which showed a decline of 3d., while the ordinary shares of the Gaumont-British Picture Corporation both declined 1½d., the 10s. ordinary closing at 12s. 7½d. and the "A" at 6s. The new issue of 4½ per cent. debentures of this company reacted to £5 discount, being 12s. 6d. lower on balance. The only movement in Moss' Empire issues was seen in the cumulative preference shares, which fell 7½d. to 6s. 10½d., and the 10 per cent. preferred ordinary shares of U.P.T. were 1½d. lower at 3d.

Scottish Playhouse Dividend

The annual meeting of shareholders of the Fort-William Playhouse, Ltd., was held in the company's office at Fort-William last week.

G. MacFarlane presided, and the directors recommended the payment of a final dividend of 7½ per cent., making the total distribution 15½ per cent. for the year.

Manx Company's Profits

Ramsey Amusements, Ltd., a Manx private company which controls the Ramsey Cinema House, the Ramsey Palace Cinema, the Castletown Cinema House and the Ramsey Swimming Pool, reports a satisfactory year's trading, and a dividend of 7½ per cent. on the share capital of the company has been declared.

The directors report the completion of reconstruction schemes at the Ramsey Cinema House and the Ramsey Palace kinema, where new seating, new lighting effects and schemes of interior decoration have been carried out.

Sheffield Company's Increased Dividend

An increase in the dividend from 2½ per cent. to 4 per cent. was declared at the twelfth annual meeting of the shareholders of Hallamshire Cinemas, Ltd., held at the Cutlers' Hall, Sheffield, on Wednesday.

LOUIS B. MEYER

Joseph Enock, who presided, said that the year's profit, at £2,372 7s. 6d., showed a most satisfactory increase over the previous year, and must be considered very good considering the depressed state of trade in Sheffield. The Entertainment Tax was, he said, a very heavy burden on the Industry, and any reduction would be a great help.

The sum of £1,207 19s. 8d. is to be carried forward to next year.

Walter Swift, the retiring director, was re-elected.

Sheffield Company Meeting

At the annual meeting of the shareholders of the Abbeydale Picture House, Sheffield, the chairman stressed how the incidence of the Entertainment Tax was crippling the kinema Industry. Tax and the acute depression at Sheffield were responsible for a drop in the profits to £2,484, as compared with £2,625. A dividend of 2½ per cent. was approved, leaving £441 to be carried forward.

Isy Graham, the retiring director, was re-elected.

South Wales Cinemas Profit

The annual statement of accounts of South Wales Cinemas, Ltd. (Swansea), proprietors of the Carlton and Albert Hall Picture House kinemas, Swansea, for the year ended April 1, 1933, shows a profit of £3,723, and a dividend of 2d. per 5s. share is recommended by the directors. This will absorb £3,692. The carry-forward will then be £6,288, as against £6,196 5s. brought in from last account.

The profit of £3,723 is derived after provision of £1,000 for directors fees, £1,900 for income-tax, £3,300 for depreciation, and £180 for repairs.

The leasehold and freehold properties of the company, after the present allowance for depreciation, are shown as of £161,422 value.

NEW PRIVATE COMPANIES.

Palladium (Stockport), Ltd.—Registered May 22. Capital: £3,000 in £1 shares. The directors are: Enoch Edge, 9, Woodville Grove, Stockport; Joseph T. L. Mallard, 9, Woodville Grove, Stockport, wireless dealer; Gifford Hallam, Stockport, electrical engineer; Mrs. Jane Quinlan, Stockport; Harold Brooke, North Stockport; Joseph T. L. Mallard, 9, Woodville Grove, Stockport, is permanent, subject to holding 250 shares.

Slough Playhouse, Ltd.—Registered May 23. Capital: £3,000 in £1 shares. Objects: To adopt an agreement with the Adelphi (Slough), Ltd. The directors are: Robert G. Walton, Closefield, Great Brickhall, Bucks.; Percy E. Tickler, The Gables, Eaton Road, Datchet, Bucks; Wm. S. Morris, 23, Basing Hill, N.W.11. Solicitors: Pettit Walton and Co., Leighton Buzzard. Registered office: Adelphi Theatre, Slough, Bucks.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Eastern Electric Sound System, Ltd.—C. C. Murgatroyd, of 23, Park Row, Leeds, ceased to act as Receiver on May 18, 1933.

Indian and British Productions, Ltd.—L. Civval, C.A., of 36, Camomile Street, E.C., was appointed Receiver and manager on May 16, 1933, under powers contained in debenture dated November 30, 1932.

Exchange (Blackburn), Ltd.—Edwd. Rudd, of Central Buildings, Richmond Terrace, Blackburn, ceased to act as Receiver and manager of the Majestic Cinema, and Café, and property adjoining in Town Hall Street, Blackburn, on May 20, 1933.

BANKRUPTCIES.

Basil Havelock Wyatt and **Jack Ransome Wyatt**, lately trading as Wyatt and Ransome, "Beechview," Tatsfield, Surrey, late The Palladium Cinema, 22 and 22a, The Broadway, Deptford, S.E., attended at the Court House, Greenwich, recently, for their public examination. Debtors commenced business in August last year, with a joint capital of £100 and rented the Palladium on a seven years' lease, and spent between £200 and £300 on alterations and repairs to the premises. They exhausted all their capital, and obtained an overdraft from the bank. The kinema was closed during February this year. Mr. Wyatt said that according to the books kept before they took over the kinema, the takings were shown at £120 a week. The failure was attributed to bad trade. The examination was adjourned for closing.

Sidney Garrett, dealer in films, Cholmley Gardens, Mill Lane, Finchley, London.

The first meeting of the creditors of the above was held on May 24 at Bankruptcy Buildings, Carey Street, W.C. The debtor stated that he commenced business as a film dealer over 18 years ago and carried on business at 171, Wardour Street. He estimated his liabilities at £70 and his assets at £32, and attributes his insolvency to heavy medical expenses in connection with the illness of his wife, to liability for rent of premises in respect of which he had no idea anything was owing, and losses incurred by completion of contracts for silent films on the advent of talkies.

The case was left in the hands of the Official Receiver.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/1½	3/7½	+-/6
" 7½ % Pref. ...	16/6	16/7½	+-/1½
A.P.P.H. Ord.	20/9	21/-	+-/3
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/9	-/9	—
Baird Televis. Defd. Ord. 5/-	-/10½	-/10½	—
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4/1½	—
" & Dom Defd. 1/-... ...	-/3	-/3	—
" " Prefd. Ord. ...	3/-	3/1½	+-/1½
"In. Films (Props.)10/- Ord.	-/4½	-/4½	—
" Inter. Pic 5/- Ord. ...	3/7½	4/-	+-/4½
" " " 8% Pref. ...	18/-	18/9	+-/9
" Lion Prefd. Ord.	2/-	2/-	—
" " Defd 4d	-/1½	-/1½	—
Denman P.H. 7% 1st Mt. Deb	£106	£106	—
" 7% Conv. Deb. ...	£106½	£105½	—
Gains. Pic. Ord 10/- pd. ...	7/10½	8/3	+-/4½
Gaumont-British Ord 10/- ...	12/9	12 7½	-- 1½
" " "A" Ord. ...	6/1½	6/-	-- 1½
" " 5½% New Pref....	18 1½	18 1½	—
" " Converted Pref.	18/1	18/3	—
" " 6½%1stMort Deb.	£103	£103	—
" " 4½% New Debs. (£50 pd.) ...	4½ dis.	5 dis.	—12/6
General Theat. Pref.	10 7½	10-10½	+-/3
" " 6½%1st Mort.Deb....	£95½	£95	—10/-
Ldn & South Super Cin.2/-Ord.	-/6	-/3	--/3
Mdme Tussands 1/- Defd. ...	2/6	2 7½	+-/1½
" " £1 Cum. Pref. Ord.	25/7½	25/6	--/1½
" " 5% 1st Mort Deb. (Conv.)	£98	£98	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1 2	1.2	—
Moss' Empires £1 Ord. ...	9 4½	9/4½	—
" " £1 Cum. Pref. ...	7/6	6/10½	- -/7½
" " 6% Deb.	£99	£99	-
" " 4% Perp. Deb. ...	£62½	£62½	—
P.C.T. Ord. 10/-	18/9	18/9	—
" 7½% Ptg. Pf. Ord. ...	21 10½	21.10½	—
" Cum. "A" Pref. £1 ...	26/3	26/6	+-/3
" " "B" " " ...	23/9	24/-	+-/3
" 6% 1st Mort. Deb. ...	£105½	£105½	—
" Const. 7% Pref.	21/4½	21/6	+-/1½
Stoll P.T. Corp.	2/9	2/9	—
United P. Thea. 10% Pref. Ord.	-/4½	-/3	--/1½
" " " 7% 1st.Mort.Deb.	£83½	£83½	—

£1 Shares unless otherwise stated.

SHORT CIRCUITS

Sheffield Company Meeting

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DICKIE AGER'S ACCIDENT

CONDITION STILL GRAVE

Dickie Ager, First National's genial and extremely popular London salesman, who sustained severe burns a week ago, is still in a grave condition.

Mrs. Ager wishes to acknowledge the many letters of sympathy which she has received from all sections of the Trade, and to express the appreciation of the pleasure she knows that they will afford Mr. Ager when he is sufficiently recovered to read them all. The many writers will doubtless realise that owing to the stress involved by Mr. Ager's condition it has been impossible to reply to them at present, but it is hoped that the time is not far distant when Dickie will be able to reply to them himself.

MEN AND MOVEMENTS

Elbourne For Kidderminster—Norman G. Walker at West Norwood—Globe Trotting Exhibitor—S. C. Monkhouse's Appointment

F. Heath, manager of the Olympia, Liverpool, for the last twelve months, has been transferred to another A.B.C. hall, the Hippodrome, Willesden, London. The vacancy at the Olympia has been filled by **J. C. Kennelly**, who was at the Majestic, Stoke-on-Trent, for the past nine months. Mr. Kennelly is well known in Liverpool, where he formerly controlled the Palais de Luxe, Carlton (Orrell Park) and the Coliseum (Walton).

Mr. Crowther, of the Capitol, Wallasey, has succeeded J. C. Kennelly at the Majestic, Stoke.

Wilfred Briggs has been presented by the staff of the Metropole Theatre, Snow Hill, Birmingham, with an oak clock upon his leaving for the management of the Palace Theatre, Bordesley, Birmingham.

Wm. Hudson was presented with a silver cigarette-case from the staff of the Palace, Bordesley, upon leaving the Palace Theatre, Bordesley, Birmingham, for the management of the Edgbaston Cinema, Birmingham.

J. H. Bocca, who was manager of the Empire Theatre and Theatre Royal, South Shields, which closed down a few weeks ago, has been appointed manager of Tyne Picture Houses, Ltd., Wallsend, who control several kinemas in the Tyneside area. Mr. Bocca is a native of Newcastle, and is well known in the kinema Industry. He has held managerial posts for the past twenty years, and he was with Moss Empires, Ltd., in a managerial capacity, for eleven years.

Frank Riego, upon leaving the management of the Palace Theatre, Erdington, Birmingham, for the control of the Plaza Cinema, Stockland Green, Erdington, was the recipient of a fitted desk companion from the Palace staff.

G. H. Barber, J.P., one of the most prominent members of the Trade in Stoke-on-Trent, is to visit Russia in July. He has already obtained the necessary visa, and permission to take pictures, which is always his practice when on tour. This will be Mr. Barber's fourth tour since 1931, for he has already been round Europe by air, and to Palestine twice—once by air. These tours have involved a total of 22,120 miles of travel. Of that total 15,350 miles have been by air.

A. Dowding, who has left the Empire, Stirchley, to manage the Adelphi, Hay Mills, Birmingham, has been presented with a silver cigarette-case from the members of the staff.

Sydney C. Monkhouse, the new manager of the Trocadero, Elephant and Castle, has had a varied experience in the entertainment world. He began at an early age with the Melville Brothers. Subsequently, he took up mining engineering, but returned to the "profession" in an appointment with Moss Empires. As general manager of the Theatre Royal, Manchester, he entered the kinema side of the business. After the war he was at Skegness. In 1931 he leased the Carlton Kinema, Hendon. He is also particularly keen on play writing, and interested in scenario work.

Louis Leslie has been appointed manager of the Grand, Hanwell, in succession to N. Guy Walker. Mr. Leslie has spent over twenty years in the Trade, and for many years was proprietor of the Castle, Cardiff. His managerial appointments include the Empire, Woolwich.

G. C. Stanton has been appointed manager of the Empire, Walthamstow. After several years' booking experience, Mr. Stanton took over the management of the Plaza, Leyton. This appointment was followed by two years at the Empire, Walthamstow, from which theatre he was transferred to the Plaza, Southend.

W. R. E. Cross, of the Grosvenor, Stanley Road, Liverpool, has been appointed to the Prince of Wales, Liverpool, a first-run theatre. Mr. Cross, who is the son of Ald. J. C. Cross, an ex-Lord Mayor of Liverpool, has made rapid progress since his entry into the kinema Trade in October last, as assistant manager to F. Heath, at the Olympia, Liverpool. He held that position for six months, and was then promoted to manager of the Grosvenor. The three theatres named are in the A.B.C. circuit. Mr. Cross was at one time manager of the White City greyhound racing track. Ald. J. C. Cross is associated with the company which has acquired the Royal Court Theatre, Liverpool. Mr. Cross is to be married on June 5 to Miss E. Hooley, of Anfield, Liverpool.

A. Nicholls has been appointed relief manager at the Delicia Kinema, Costa Green, Aston Road, Birmingham.

Leslie Elbourne, who, for some time has been publicity manager for the owner of Lozells Picture House, Birmingham, has been appointed manager of the Central Kinema, Kidderminster.

After receiving his early training at the Elite Picture House, Handsworth, he became the first manager of the West End Kinema, holding this position until the house passed into the possession of P.C.T., now merged with Gaumont-British. From Birmingham, Mr. Elbourne went to Hanley, in the Potteries, where he remained several years, returning to his native city to open the Alhambra Picture House, Moseley Road, for Associated British Cinemas, Ltd. On leaving the Alhambra, he renewed his association for a time with the Elite, Handsworth. At Kidderminster, he succeeds **H. Carlton**. In the course of his career in the Trade Mr. Elbourne has specialised in showmanship, and won several *Kine.* prizes.

S. J. Weaver, who has been appointed manager of the Splendid, Forest Gate, E., joined the Industry in 1916, when he was appointed assistant manager of the Scala, Withington, Manchester. Later he controlled the Grove, Westbourne Grove, W., and after several other managerial appointments, was recently general manager of Ye Olde Wych and Cosy Cinemas, Nantwich; Palladium, Whitchurch; and the Hippodrome, Market Drayton.

Alfred Jepson, who has been appointed resident manager of the Pavilion Picture House, Old Street, Ashton-under-Lyne, which will be reopened on Whit Monday after extensive improvements and renovations, was formerly connected with the Ashton branch of the Manchester and Liverpool District Bank. He adopted the stage as a profession and since 1913 he has appeared in musical comedy at many of the principal theatres in the British Isles, and at the leading music halls.

N. Guy Walker, who recently opened the reconstructed Grand Theatre, Hanwell, has relinquished his position to become manager of the Regal, Norwood. Mr. Walker's previous appointments include a period with Shirley Simpson at the Regal, Marble Arch, followed by several engagements at provincial houses controlled by A.B.C. Returning from the provinces, Mr. Walker managed for some time the Lido, West Ealing.

N. G. WALKER

Morley Clarke, late manager of the Duchess, Balham, has now been appointed as manager of the New Empire, Staines.

Dillon Damen, publicity manager of Warner's, and Mrs. Damen, who were injured in a motor smash on the Great North Road last week, are both making good progress. Mr. Damen has been conducting business from his bed.

In the Courts

BRYSON TO PAY £500

Divulging Information

Universal Pictures, Ltd., have been awarded £500 damages against J. V. Bryson in an action in the King's Bench Division for breach of his agreement with that company in divulging information acquired in the course of his former employment with the company without its consent.

The proceedings arose out of the recent publication in the *Sunday Express* of a series of articles written by Mr. Bryson.

The settlement of the action was mentioned to Mr. Justice Mackinnon in the King's Bench Division on May 26.

The case had not been reached, but following a consultation between the parties it was stated that defendant submitted to judgment for £987 with costs and certain interest. Mr. Justice Mackinnon entered judgment accordingly.

TECHNICAL OFFENCE ADMITTED

South Wales Charge Dismissed

A CHARGE against the well-known South Wales kinema proprietor, William Haggar, was dismissed on payment of costs at Pembroke Police Court. The charge had reference to a breach of Entertainment Tax regulations at the Pembroke Kinema. A plea of "technically guilty" was made.

The surveyor of Customs and Excise at Haverfordwest said that two persons purchased tickets at 1s. 6d. each for admission to the Pembroke Kinema. The tickets were joined when handed to the attendant, who, in cancelling them, handed back two halves. A Pembroke Excise officer, C. Jelly, visited the kinema and discovered that the two half-tickets handed back were halves of one ticket. The complete ticket had been retained by the attendant instead of two half-tickets.

William Haggar said that on the night in question he had only one attendant on duty, and she was very rushed. Immediately she discovered that she had kept the whole ticket she at once cancelled it. It was a pure accident, and of all the people in the kinema that night this was the only irregularity.

The magistrates said a technical offence had been committed, and defendant must be more careful in future.

I'M TELLING YOU!

FILM HOUSE,
WARDOUR STREET,
LONDON, W.1
May 31st

Dear Mr. Exhibitor,

On Friday and Monday, June 9th and 12th respectively, we are Trade-showing two subjects which I have already seen, and I promise you that they are going to set a new standard in musicals. I know you will like them and I know that your patrons will.

The first, "VIENNESE WALTZ," reflects the life of the famous operatic composer, Johann Strauss, in Vienna. Its romance, pathos and joy are perfectly blended, and its entertainment is heightened by the charm of its joyous pre-War Viennese life. Strauss's haunting melodies, particularly the Waltz from "DIE FLEDERMAUS" are in the picture together with a new English lyric of one of his most successful waltz numbers. You have only to put your mind back to the record business registered by previous Viennese pictures such as "VIENNESE NIGHTS," "GOODNIGHT VIENNA," etc., to visualise the exploitation possibilities of what everyone will agree is the best of its type.

The second, "FACING THE MUSIC," with its background of operatic and musical comedy stars like Stanley Lupino, Jose Collins, Dennis Hoey, Nancy Burne, Doris Woodall, Nancy Brown, and Lester Matthews, in contrast with its farcical comedy vein, will have an appeal to every kind of audience.

Again I say, watch for "VIENNESE WALTZ," and "FACING THE MUSIC" two of the most startling achievements of the new show world.

WARDOUR FILMS, LTD.,

Managing Director.

NOTE THE DATES :
"VIENNESE WALTZ," Cambridge Theatre,
June 9th, 3 p.m. "FACING THE MUSIC,"
Phoenix Theatre, June 12, 3 p.m.

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"Excellent popular entertainment"

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An Allied Productions Picture

featuring

MARION MARSH, THEODORE VON ELTZ and ALAN HALE

Directed by GEORGE MELFORD

They rely on Kodak Film Stock

When the cast runs to thousands and the sets to many thousands of pounds, producers and cameramen take no chances . . . PRODUCERS RELY ON KODAK FILM STOCK.

A scene from the Gaumont-British picture, "I WAS A SPY," filmed at Addington, Surrey, and directed by Victor Saville.

Messrs. Gaumont-British chose Kodak Film Stock for "I WAS A SPY," the remarkable film for which a complete replica of the market-place at Roulers was built at Welwyn, and for which an enormous cast was assembled at Addington.

Kodak Super-Sensitive Panchromatic Negative

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BINNIE HALE'S FIRST FILM PART

"The Queen" Starts with Jeanette MacDonald and Herbert Marshall

BRISSON COMPLETING "PRINCE OF ARCADIA" AT WALTON

BY P. L. MANNOCK

LILY MORRIS, who was to appear in the new British Lion musical film, "The Singing Kettle," is indisposed. It was impossible to hold up production until she was well enough to commence work, so Binnie Hale, the famous musical comedy comedienne, has been signed up to star in the film with Gordon Harker (by arrangement with Gaumont-British).

Binnie Hale, whose brother, Sonnie Hale, and sister-in-law, Jessie Matthews, are on Gaumont-British contract, has had a brilliant stage career. Among the many musical comedies in which she has starred were "No, No, Nanette," "Nippy" and "Mr. Cinders."

Also in the cast are Betty Astell, Ray Milland and Charles Heslop.

Albert de Courville, directing, has already started work on the first sequence, an elaborate set of the exterior of "The Singing Kettle," an old-fashioned tea house.

The technical staff on this production include Herbert Smith, production supervisor; Alex Bryce, cameraman; Harold King, sound recorder; and Norman Arnold, art director.

RALPH LYNN
In New Farce at B. and D.

Jack Raymond is busy at B. and D. on a new farce, at present untitled, by Ben Travers. Ralph Lynn is the star, and Winifred Shotter is leading lady.

BRISSON'S BALLROOM
Last Week at Walton

On Monday B. M. Marks lured me to Walton-on-Thames to see "Prince of Areadia" in the making.

Geoffrey Faithfull (with appropriate Fidelity recording) was photographing a very formal dance reception, with fair ladies, uniforms and decorations very much in evidence. Carl Brisson, hero of the story, and as charmingly wanton a Prince since Danilo, was busy with Annie Esmond, Peter Gawthorne and a gay throng. His state entry into the ballroom was capitally staged by the director, Hanns Schwartz. Reginald Fogwell seemed justifiably pleased with the progress of this picture, now in its last week, and I had a chat with the art director, my old friend Andrew Mazzei, and inspected the portable sound truck which is recording the picture.

Also, I spent a few minutes in the dressing-room of Margot Grahame, the leading lady, returning to the floor in time for a sardonic waltz between Carl and Miss Esmond. Ida Lupino and Denier Warren are also principals in this picture, the music of which is by Robert Stolz.

FALCONRY AND HENRY VIII
Korda at Elstree

One of the favourite pastimes of Henry VIII was falconry. This ancient and Royal sport has been introduced into "The Private Life of Henry VIII," now being directed by Alexander Korda. Charles Laughton, as Henry will be seen on horseback with his retinue in a forest glade at Hampton Court. These shots will be taken in the open, and will show the falcon swooping on its quarry. The technical details of this particular part of the film will be personally supervised by Captain Knight, the well-known falconry expert, who has done so much to foster the sport in this country. He is the author of several books on hawking and falconry, and has the finest birds in the country.

Among the many beautiful sets to be built for "The Private Life of Henry VIII" will be a complete Tudor village. Through the streets of this village, Charles Laughton, as Henry VIII, will be seen galloping back to his palace with his retinue, after hearing while out on a day's hawking expedition of the birth of his son, Edward VI.

GAUMONT SUBJECTS
To End This Week

The two Islington pictures, "Falling for You," the Hulbert-Courtneidge comedy, and "It's a Boy," in which Tim Whelan directed Leslie Henson, Edward Everett Horton, Albert Burdon, Alfred Drayton, and Heather Thatcher, are now "in the can," as is also the Karloff thriller, "The Ghoul."

"DICK TURPIN"
A Real York Ride

Victor McLaglen will, as "Dick Turpin," actually ride to York for W. and F. C. M. Woolf, managing director of that renting organisation, has concluded a contract with John Stafford Productions for the production of "Dick Turpin." The picture will be based upon Harrison Ainsworth's "Rookwood," in which the ride to York is the highlight. W. Victor Hanbury and John Stafford will co-direct the picture, upon which production will begin within a fortnight.

LUPINO BROTHERS
At Welwyn Next Week

B.I.P. announce this week the early production of a new featurette comedy which will star the two popular Lupino brothers—Barry and Wallace. Production of the first subject, entitled "Master and Man," will commence next week with a B.I.P. unit at Welwyn studios.

The comedians are also the authors of their own stories and have created screen characters on their own inimitable lines.

Wallace Lupino, who has had production experience in Hollywood, will make his directorial debut on this feature under the production supervision of John Harlow.

SAVILLE COMPLETES
"I Was a Spy"

After nearly a fortnight of exteriors, Victor Saville has finished making "I Was a Spy." From Welwyn the unit went to Addington to film the scenes of the raid by Allied 'planes on the German troops massed for church parade. Madeleine Carroll, Sir Gerald du Maurier, Herbert Marshall, Conrad Veidt, and Edmund Gwenn are the principals.

MARSHALL—MACDONALD
Wilcox Starts This Week

Herbert Wilcox announces that production will begin at the B. and D. studios, Boreham Wood, this week-end on a subject, tentatively titled "The Queen," co-starring Jeanette MacDonald and Herbert Marshall.

Samson Raphaelson, the scenarist of "Trouble in Paradise," and other Lubitsch pictures, has made a special adaptation from a Continental original, and Sam Taylor, the Hollywood director, arrived this week.

In addition to an American script-writer and director, British and Dominions have acquired the services of another member of the Lubitsch technical team, Merrill White, to edit the film, and Edward Cronjager is now *en route* from New York to handle the camera.

PICTURE BRILLIANCE
Eastman Stock on Our Sets

The *Kine.* has recently drawn attention to the large numbers of British films in production, amounting during the week ending May 13 to a round couple of dozen.

This, of course, means a large consumption of film stock, and we learn that during the two first weeks in May Kodak stock, both negative and sound recording, was being used on no fewer than twenty British films.

One of the most important of the films being produced was "I Was a Spy," and for this film Eastman super-sensitive pan. was chosen for its reliability in cases where big crowds, expensive sets or unrepeatable shots are involved.

The quality of these shots will be noted in the picture quality of this and other big films when screened.

AT TWICKENHAM
Cooper Resumes Comedy

As Arthur Margetson has now recovered from the effects of the motor smash in which he was involved during the making of Julius Hagen's Radio production, "His Grace Gives Notice," George Cooper will complete the picture, in which Margetson plays lead with Viola Keats and Victor Stanley, during this week.

Consequently, "The Ghost Camera," which Bernerd Vorhaus is due to start, has been postponed until next Monday.

Henry Kendall has been chosen to play the lead in this picture, with Ida Lupino opposite. "The Ghost Camera" is for Radio distribution.

BEBE SINGS
Number by Noel Gay

I discovered Bebe Daniels, very cheery and hard at work, with the B.I.P. unit of "She Wanted Her Man," last week.

Paul Stein was handling a scene of her arrival to choose a man for post of secretary, and as the lights were being shifted I had a chat with the charmingly, unaffected Hollywood star, whom I also heard rehearsing her song, "The Song You Gave Me," with the composer, Noel Gay, at the piano.

Among the 40 men candidates for secretaryship I discerned the real one, Victor Varconi, who was in London three years ago, and renewed by acquaintance with the successful Hungarian-born star. This week Miss Daniels has been busy in gymnasium scenes with punch-ball and trapeze.

SALLY EILERS
Quits the Hotel Set

On the next floor it was my good fortune to find Sally Eilers, Ben Lyon and principals of "I Spy" occupied on a handsome hotel vestibule set, with Allan Dwan in charge.

The delectable Miss Eilers and her maid were at work on a dashing exit down the stairs and through the swing doors, and Mr. Lyon was helping considerably to inject a blithe note into the operations.

Around and busy were Henry Victor, Dennis Hoey, Marcelle Rogez, Andrews Engelman, Harold Warrender, and the well-known actor-author, H. F. Maltby, who is returning to the screen in B.I.P. subjects.

Harry Tate, the famous variety comedian, is cast as a taxi-driver.

Clifford Mollison, Jimmy Godden and Constance Shotter in a scene from Pathe's first picture being produced at Welwyn

Sunday Opening in Wales

EAGLE AS FILM VILLAIN

CAPT. KNIGHT'S NOVEL PICTURE

CAPT. C. W. R. KNIGHT'S new film, "Monarchs of the Air," opens in a quiet English garden, where the commoner birds are shown busily engaged in feeding their families, and proceeding to the rocky island home of many varieties of sea fowl. On this island is the eyrie of the peregrine, a bird formerly trained for falconry. With a company of players in period costume, and using as a setting Knole Castle, a twelfth-century Kentish mansion, Capt. Knight livens the production with the training of falcons and a typical day's sport.

This is followed by a bright burlesque of a movie thriller, in which "Mr. Ramshaw," the golden eagle, is the central and villainous figure. A happy Victorian village fair is thrown into consternation when the squire's daughter is carried off by the eagle. The story of her subsequent rescue is good comedy. The film runs for an hour.

Capt. Knight tells us he has not made any arrangements for distributing this film; he finds personal lecturing with the film a better proposition. He is shortly leaving for South Africa and America

MANX FEARS

ENTERTAINMENT TAX PROPOSAL

The Isle of Man has hitherto steered clear of any form of entertainment tax, believing that in a holiday resort the aim should be to keep the price of entertainments as low as possible, and this policy has so far proved a most successful one.

Last year, most of the Manx amusement catering companies not only maintained their position, but in some cases increased their profits.

Hopes are entertained that in the forth coming Manx Budget this policy will be maintained, but as there is always a section of the community ready to clamour for the tax to meet such charges as higher pensions, more money for the unemployed, etc., a natural feeling of uneasiness is bound to prevail until Sir Claude Hill, the Lieutenant-Governor of the island and Chancellor of the Manx Exchequer, makes public the details of his Budget on June 8. Any attempt to impose the tax is bound to be strongly resisted.

WEMBLEY FETE

BEAUTY QUEEN AT THE MAJESTIC

The chief event in a week devoted to an appeal for local hospitals, the crowning of the Wembley and Kingsbury Carnival Queen, took place on Friday evening at the Majestic, Wembley. The ceremony was arranged with good showmanship by W. Peet-Leslie, County Cinemas' publicity chief, and performed by Miss Joan Wyndham, supported by John Stuart.

It was neatly staged, with just a small spotlight picking out the Queen's golden throne when the tabs opened. To the sound of triumphant music from the organ, and after the introduction of the stars and organisers, the Queen and her ladies-in-waiting entered, beautifully attired in period costume. After the ceremony and speeches, the entire company proceeded through the auditorium to the ballroom, where a carnival ball was held.

RHYL RENEWS LICENCES

MERTHYR AND SWANSEA ACTION

ONLY four members voted for a motion at the Rhyl Council's annual licensing meeting that seven-days-a-week kinema licences be discontinued. All the licences were renewed with permission to open on Sunday evenings, and also on wet Sunday afternoons.

J. R. Jones made an appeal to the kinema proprietors to show more care in the selection of Sunday pictures, as there were frequent complaints that the films shown were unsuitable for the day.

Edward Hughes said that among the patrons and critics of Sunday pictures were some who were not half so particular about what they did on week-days. Referring to other Sunday entertainments in the town, he remarked that they never got jazz music at the kinema on Sunday, yet it was a feature of Sunday municipal programmes.

Merthyr Deputations

Merthyr Tydfil Council has received a request from the Council of Evangelical Churches and from the local Free Church Council that prior to making its application for Parliamentary powers to put the Sunday Entertainments Act in force (the application is to be made in June), the Council shall hear deputations from those bodies to state a case against the proposal. The Council has agreed to hear the deputations.

The Council has heard a deputation from the various charity organisations by which it was explained that it was intended to get each kinema in the area to give one performance for each of the stated charities' benefit, such as the hospital, the Blind Institution and the Unemployed Fund, etc.

Swansea Relents

Another round in the battle at Swansea on the question of Sunday performances, for charity, at local kinemas, has been fought. The Watch Committee has now, by one vote majority, decided to rescind its previous decision to veto any charity kinema performances in the area.

This will permit a performance and films exhibition on a Sunday at the Plaza Cinema for the benefit of the local hospital funds.

Unless the council declines to confirm the committee's decision, and its action is very open as to probability, the performance will now be held

THORNE FIGHT

ATTEMPT TO RESCIND DECISION

The fight for the privilege of Sunday opening is still proceeding at Thorne, near Doncaster. Twice the Thorne Rural Council has turned down the application of the Thorne Moorends Empire. On Wednesday last week a deputation consisting of the treasurer and secretary of the Moorends Hospital Committee, and A. Aitcheson, manager of the Kinema, was received by the members of the Rural Council.

A lively discussion followed, as a result of which Coun. C. J. Smith gave notice that at the next meeting of the Council that the resolution refusing permission for Sunday opening should be rescinded.

A series of boxing tournaments are to be given at the Court Cinema, Cadoxton, by W. H. Govier, the proprietor.

ALL-MAINS SOUND-FILM TESTING MACHINES

SEND FOR FULL PARTICULARS

MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.

'PHONE GULLIVER 5451-3

The Hon. Hugh Lygon, son of Earl Beauchamp, greets Gary Grant and Benita Hume at the Paramount Studios

SAFETY FIRST FILM

GREAT DANES AS TEACHERS

WITH the title of "Alert To-day—Alive To-morrow," a new children's talkie has been produced and presented to the National "Safety First" Association by Gordon Stewart, its vice-patron and hon. treasurer. The Duke of York, Patron of the Association, consented to appear in one of the scenes. Amongst others, there are Sir Herbert Blain (president) and Sir Malcolm Campbell. The title part is filled by a Great Dane, Champion Alert of Send.

A large number of copies of the film have been made for release before juvenile audiences throughout London and the provinces, and it is anticipated that, through the generous co-operation of the local educational authorities, kinema proprietors and the area secretaries of the Association, it will be displayed to over a million children. The first display took place in London during Safety Week.

Mr. G. Stewart—who, incidentally, is the governing director of Stewart and Ardern, Ltd.— is the owner of a very large kennel of Great Danes. About a year ago he conceived the novel idea of training a number of his Great Danes to obey the code of Safety First rules for children, as set up by the Association and made use of, through the medium of their posters, pamphlets and lectures throughout the country.

Weymouth Regent Rewiring

Rewiring is in progress at the Regent Kinema, Weymouth, under the supervision of W. E. Cooksey, of the Gaumont-British head office.

FILM FLIERS ENTERTAIN TRADE

Open Day at Broxbourne

THE Film Flying Club turned out in full force for their open meeting at Broxbourne on Sunday last, over fifty members and friends attending the meeting.

Among members of the Trade who were present were Mr. and Mrs. Freddy Watts, "Bill" Pepper, Lindsdell Stewart, (Rex) George B. Ayre (Columbia), Betty Astill (British Lion star), Ralph Strode (British Lion), David Bader and Leslie Williams (Universal) and Douglas Bennett (Film Industries).

The display opened with a parade of machines piloted by members of the club, followed by an exhibition of aerobatics.

Two baby cars were chased round the flying field by machines converging from all points of the drome, bombing them with bags of flour.

A demonstration instructional flight proved one of the most interesting items of the programme. A machine took off with a lady passenger, selected from the visitors, who had never received instruction before, and a running commentary was given over the loudspeaker, pointing out the faults in the manœuvres of the pupil whilst flying low over the field. Paper chasing was another event to test the skill of the pilot, streamers thrown out from the cockpit were pursued and cut to pieces by the revolutions of the propellor.

Two competitions were provided for guests, speed and height judging, for which free flights and passes for the Regal, Marble Arch, were presented to the successful competitors.

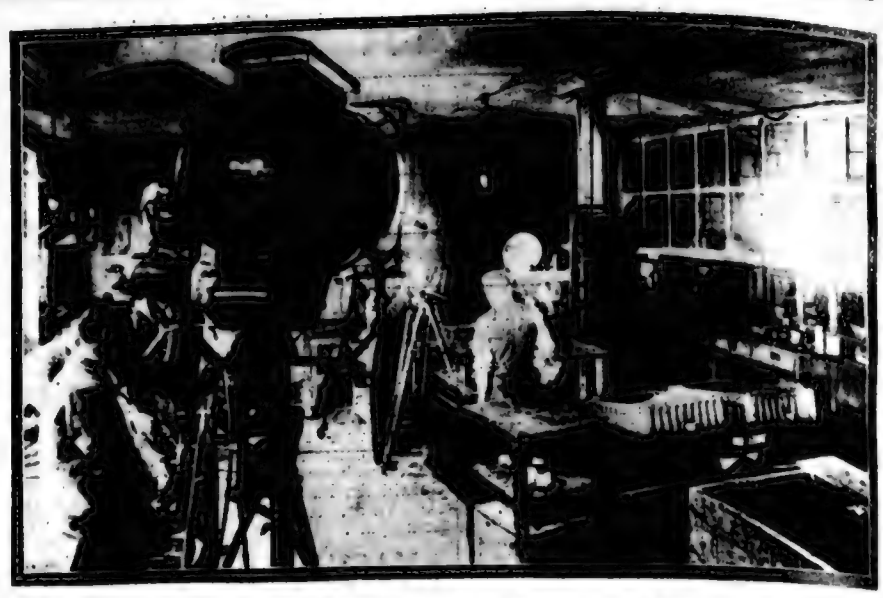
A comedy interlude was introduced into the programme, when it was announced, over the loudspeaker, that a lunatic, escaped from Colney Hatch, had stolen an aeroplane from the Brooklands Aerodrome and was flying in the direction of Broxbourne. Arriving at the flying field, the crazy pilot performed a number of hair-raising evolutions and upon landing was immediately pounced upon by the club officials and was unceremoniously carried off the field.

GAUMONT MIRROR NOVELTY

BLOCK-MAKING SECRETS

Always on the look-out for novel subjects, the Gaumont Sound Mirror has recently visited the Star Illustration Works in D'Arblay Street, and filmed the various stages through which a piece of metal passes before it becomes a "half-tone." Exhibitors who issue programmes know that a half-tone block has to be made before any photograph can be printed in a newspaper.

The Star was the engraving house selected, not only by reason of its very modern equipment, but because Johnny Dalton's organisation probably produces more blocks for the film Trade than any other firm in the country.



Gaumont Sound Mirror filming the Star Illustration Works

Pathe to Show "Black Beauty"

"AIR MAIL" SENT BY AIR

F.F.C. STUNT

UNIVERSAL'S first delivery of film by air was made on Sunday, when the Film Flying Club took a copy of "Air Mail" from London to Manchester for its Northern premiere at the Theatre Royal. The transport was undertaken by Douglas T. Bennett, director of Film Industries, Ltd., with Fred Cooper, Director of Exploitation for Universal, as his observer.

The occasion proved one of the biggest publicity scoops in Lancashire kinema circles for years, the 'plane and its personnel having a civic reception at Barton Airport, where it was met by a convoy of Lancashire Aero Club and Barton Airport machines. The committee of reception included Manchester civic dignitaries, airport, aero club and postal officials, B. Bushell, Universal's Manchester Branch manager, Louis Lewis and James Lear, of the Theatre Royal, and newspaper reporters and photographers.

From the airport the film was conveyed by road in a fleet of a dozen limousines to the theatre, just in time for the first showing, shortly after mid-day.

The whole campaign had been built up by a Press and general exploitation campaign for several days.

The band of the local Territorials, making their first public appearance in their new uniforms of scarlet, paraded to the Broadway Kinema, Peterborough, on Monday evening, to see "Soldiers of the King." They also gave selections during the programme.

WORLD-FAMOUS STORY FILMED

Due on June 14

ONE of the world's best sellers has been adapted for the screen, a book that for more than half a century has made the name of Anna Sewell familiar to readers in every walk of life. "Black Beauty" has been translated into every living language, and in spite of changes in the literary tastes of to-day, this inimitably appealing story of the love of a man for his horse numbers its readers by the million.

"Black Beauty" has many sequences of unforgettable appeal, such as the delightful scene following the birth of "Black Beauty," when the proud owner introduces the tiny blanketed foal to the New Year revellers at his home, and christens him in the hope that he will mark the turning point in his fortunes. Then there is the poignant incident where "Black Beauty's" former owner, draining the cup of bitterness to the dregs, discovers the thoroughbred between the shafts of a junk-dealer's cart.

The cast is an exceptional one, featuring Esther Ralston and Alexander Kirkland, and includes such well-known names as Hale Hamilton, John Larkin, Gavin Gordon Don Alvarado, Theodore Lorch, Ed Fetherstone, George Walsh, Al Bridge and Bruce Covington.

"Black Beauty" (which Pathé will present at the Phœnix Theatre on Wednesday, June 14, at 3 p.m.), will be found to embody thrill, heart interest and pathos in fullest measure.

A dramatic story of the trials of two young girls alone in a big city is promised in BEHIND THE COUNTER, which P.D.C. is Trade showing on Friday. Marion Marsh, Kenneth Thompson and Joan Marsh are featured

Harry Crull, manager of the Empire, London, with Gus McNaughton, Elsie Carlisle, Christopher Stone and Stanelli and Edgar who made a personal appearance at the opening of THE RADIO PARADE (Wardour)

Two Big Warner Shows

ARLISS AND CAGNEY NEXT WEEK

TWO of the most important pictures of Warner Bros.' programme for this year, namely, "Picture Snatcher," with James Cagney, and "The Working Man," with George Arliss, are to be presented this week.

In "Picture Snatcher," to be Trade shown next Wednesday, James Cagney is said to surpass anything he has done to date in this "close-up" of the man whose work on a newspaper is probably one of the most dangerous jobs in journalism—the obtaining of seemingly unobtainable photographs. "Picture Snatcher" is a hotch-potch of gangsters, newspapermen, excitement and romance, which is claimed to be a sure-fire hit for any and every type of audience.

It depicts the secrets of sensational pictorial journalism—the romance of the chase, the thrills of the encounter and the suspense of the ultimate achievement—when pictures which should never see the light of day have not only been taken at the risk of life itself, but are published, making of the man who took them a target for the victims of his unscrupulous work. The supporting cast includes Ralph Bellamy, Patricia Ellis, Alice White, Ralf Harolde, Robert Emmet O'Connor and George Pat Collins.

Lloyd Bacon, who directed "Forty-Second Street," was responsible for the making of "Picture Snatcher."

The Best Arliss

Max Milder claims that "The Working Man" is the greatest entertainment ever contributed to the screen by George Arliss, who is said to absolutely excel himself in the rôle of the millionaire shoe manufacturer, Reeves, whose arrogant nephew (Hardie Albright) considers him to be too old for the successful conduct of his business.

"The Working Man" is fast-paced comedy-drama of American business and youthful folly, in which George Arliss appears as a short-tempered, soft-hearted champion of "big business," who steals time from his own affairs to straighten out the lives of the orphans of his former competitor and biggest rival, who had married the sweetheart of his younger days.

Bette Davis is featured in the principal supporting rôle as the gay young reckless-living orphan. Miss Davis, a star in her own right in "Ex-Lady," who credits Mr. Arliss for her "discovery," is said to have jumped at the chance to play her second rôle opposite Arliss, even though in a supporting part.

Hardie Albright, another excellent actor who has appeared in other Arliss pictures, has his first sympathetic rôle in a long time as the love interest opposite Miss Davis. J. Farrell MacDonald has a fine part as Arliss' fishing companion, while Gordon Westcott supplies the menace.

A promising newcomer to the screen, Theodore Newton, red-headed young actor from New York, has an important rôle as brother to Miss Davis. He showed such promise in "The Working Man" that he has been signed by Warner Bros.' studios to a long term contract, even before the Arliss picture was received. John Adolfi directed

THE NAZI CONTROL OF FILMS

German Kinema as Propaganda

PRODUCING AND EXHIBITING RESTRICTIONS

THE German film Industry has become a mere instrument of political propaganda in the hands of the Government, just like the Press, the radio and the theatres. Herr Goebbels, the Minister of Propaganda and Enlightenment in Hitler's cabinet, has created in his ministry a film department which decides without appeal who is allowed

(a) to act as a film producer,
(b) to play as a film actor,
(c) to own or run a picture house,
(d) to own or run a film renting agency,
(e) to act as a film critic in newspapers and reviews.

The department decides also in first and last resort what films are authorised and what films banned:

This censorship applies to old films just as well as to new. The famous Far Eastern film, "Taifoun," which had run on the screen for months with a great success has now been banned on the strength of a report issued by an official of Dr. Goebbels' Ministry, in which the idea of "racial feeling" is introduced for the first time.

In "Taifoun," it was alleged, the white race was represented by vile characters, while the yellow race was described as people with ideal conceptions of nation and religion.

"A film," it was said, "which thus makes light of the racial feeling of our German fellow-countrymen wounds deeply the national pride of the white race towards the coloured races."

There are, however, some talkies against which the censor could not discover a sufficient pretext for a ban, but which are a thorn in the Nazis' side.

For example, the film "Grand Hotel" was presented throughout Germany with much success. But it is a screen adaptation from a novel written by Frau Vicky Baum, who is a Jewess.

So the Storm Troops organised one day in Brunswick in front of the picture house where it was to be produced a hostile demonstration, with the effect that the Police Department of Brunswick immediately ordered the withdrawal of this film because it had become "dangerous for public order."

The Jewish Exodus

Only members of the Nazi organisations are granted a licence as producers, actors, kinema owners, film lenders or film critics.

As Jews cannot become members of a Nazi organisation they are automatically banned from the film branch.

This ban is extended to non-Jewish actors and producers, who have in former years played a leading part in films with "Socialist, Communist or Pacifist" tendency, or to those kinema owners who had run such "anti-national" films.

The Association of German picture houses has been reorganised in accordance with the demands of the new régime. The chairman, Herr Scheer, was compelled to resign and replaced by Herr Adolf Engel, who enjoys the full confidence of Dr. Goebbels.

According to a Prague newspaper, Herr Engel used to own eleven picture houses, but ten of them failed.

Outspoken Bishop

OBJECTS TO CHARITY CONTRIBUTIONS

AS the Portsmouth kinemas, which open on June 4 for their first Sunday performances, have only been asked to contribute £200 per annum under the charity clause of the Sunday Entertainments Act, the suggestion was made at the annual meeting of the Portsmouth Hospital Sunday Fund on Monday that they should join in the Hospital Sunday Fund collection.

Very decided views were expressed by the Bishop of Portsmouth (Dr. E. Neville Lovett), who said he disliked intensely the principle of a charity contribution in connection with the opening of kinemas. A thing was either right or wrong to do on a Sunday, he said, and he thought it was an intolerable proposition that the proprietors of the kinemas were required to give so much of their takings to charity, if it was perfectly right that they should be open on Sundays.

"If you are doing a right thing on a Sunday," he added, "why should you be forced to give to a charity? On the other hand, if it is a wrong thing to do on a Sunday, giving to charity does not make it right. I have no hesitation in saying that so far as the Church is concerned, and so far as I know the Church for which I speak, we would not take a penny from the kinema charitable contribution, made under compulsion, for any charity that we have, and we have plenty."

It was explained that the idea was that people attending the kinemas should have an opportunity on Hospital Sunday of contributing to a retiring collection in aid of the Hospital Sunday Fund, but the hon. secretary (Col. W. H. Barrell) pointed out that the Fund was bound by rules stipulating that the collection should be made in places of worship.

In the circumstances, the whole matter was ruled out of order.

Scenes from THE WORKING MAN, the latest picture to star George Arliss. and Hardie Albright. This romantic comedy-drama, which is said to possess a timely and topical appeal, also features Bette Davis It will be Trade shown by Warner next Wednesday evening

Editors' Letter Bag

OUR AUSTRALIAN FILM MARKET

BRITISH EMPIRE FILMS CONTRACT

All-British Circuit

IN a London Trade journal last week there appeared an advertisement from British Dominion Films, Ltd., stating they were "now running full all-British theatre circuit, comprising all-British theatres in all capital cities throughout Australia and Tasmania."

As the above advertisement may create an altogether wrong impression to the Industry in general throughout Great Britain, I consider it a duty to inform them that the only circuit of all-British theatres in that territory is owned and controlled by General Theatre Corporation (Australia), Ltd., and its associate company—Fuller's, Ltd.—with whom my distributing company, British Empire Films, Ltd., have a five years' contract for the release of films distributed by us.

The first-release British theatres referred to in the above paragraph are as follows: Sydney—Plaza, Lyceum and Mayfair; Melbourne—Majestic and Plaza; Brisbane—Wintergarden; Adelaide—Wests and Majestic; Perth—Prince of Wales; Newcastle—Victoria Theatre; Hobart—His Majesty's; Launceston—Princess.

In addition, British Empire Films, Ltd., are supplying regularly 500 other theatres throughout Australia, with British productions. We can definitely state that only one other theatre in Australia is devoted exclusively to the presentation of British films.

On behalf of British Empire Films, Ltd., I take this opportunity of congratulating the producing companies in England on the wonderful strides made, and now being attempted in their studios, and can assure you of my company's whole-hearted co-operation in assisting the British Trade in general to further success.

GORDON D. ELLIS,
General Manager,
British Empire Films, Ltd.

"DON QUIXOTE"

ENTHUSIASTIC OPENING NIGHT

The Adelphi Theatre on Monday evening last was packed to capacity when an enthusiastic audience hailed the G. W. Pabst production of "Don Quixote" with acclaim, a burst of enthusiastic applause marking the final unfolding of the famous Cervantes story.

Among the noted musicians present were Sir Landon Ronald, Sir John B. McEwen and Sir Hugh Allen. The Cabinet was also represented in the person of Sir Kingsley Wood, Postmaster-General; Walter Runciman, President of the Board of Trade; Sir Henry Betterton, Minister of Labour; Sir Samuel Hoare, Secretary of State for India; Sir Bolton Eyres Monsell, First Lord of the Admiralty.

Amongst other notabilities, one also noted the presence of Sir Herbert Samuel, Viscount Elibank, Lord Camrose, The Marquis of Dufferin and Ava, the Spanish Ambassador, the Greek Minister, the Argentine Ambassador, Iraqian Charge d'Affaires, the Cuban Ambassador, the Swiss Minister, the Venezuelan Minister, Consulado General of Honduras, Viscountess Astor, the Marquis of Blandford.

FOX ON THE CONTINENT

It is reported from Paris that Fox Films will begin production in France in October next. New offices of the production department have been opened at 21, Rue de Berri, where Andre Daven, R. T. Kane and Erich Pommer will have their headquarters. Preparations for production are being busily made, but so far no studios have been definitely stated.

Berlin Appointment

Restrictions imposed upon American film companies in Berlin have led to the resignation of Henry W. Kahn of his position of controller of Fox interests in Germany, Holland, Poland and the Baltic States, and his return to New York.

In his place Clayton Sheehan has appointed P. N. Brinck, formerly resident in Vienna, and having charge of Fox business in Austria and the Balkans. He will take over the new post at the end of the month.

SOUTHAN MORRIS' PREMIERE

Adelphi, Slough, Reopens

Three hundred local celebrities were the guests of Southan Morris, managing director of Windsor Playhouses, Ltd., on the occasion of the reopening of the Adelphi, Slough, on Monday.

The guests were entertained in the ballroom after the opening performance by Arthur Rosebury and his band, and a special cabaret show featuring Billy Cotton and his band, who have been engaged to play on the stage during the opening week.

The Adelphi, recently acquired by Mr. Morris's company, has been completely refurnished and redecorated.

"Adorable" arrives in England

Early Show of Gaynor-Garat Musical

"ADORABLE," the Fox musical picture with Janet Gaynor and Henry Garat starring, arrived in this country last Wednesday.

The picture, which was directed by Wilhelm Dieterle, the German genius, is one of the most important productions on the Fox schedule, and is described as "a super from every angle and a certain smash-hit anywhere."

The setting is laid in a mythical Balkan kingdom and the musical background is the work of Richard Whiting, the famous dance music composer, who has supplied the scores for many Broadway stage successes and for several of Maurice Chevalier's films.

The three principal numbers in "Adorable" are the theme song, from which the picture takes its name, "My First Love to Last," and "My Heart's Desire."

American Press reports have been uniformly excellent, and the picture is hailed as a really distinctive production, lavishly produced and enchantingly played.

The *Daily Mirror*, New York, describes it as: "Exquisitely produced and enchanting. The sweetest Gaynor ever made."

The *American* says that it is "perfect entertainment with lilting melodies and beautifully fashioned"; while the *World Telegram* says that "Gaynor in 'Adorable' is better than ever."

The chief supporting rôles are played by Herbert Mundin and C. Aubrey Smith.

40 PER CENT. MINIMUM

SCOTTISH EXHIBITOR CORRECTS US

In our report of the Scottish branch discussion on film rentals last week, we quoted W. Beresford Inglis as stating that "Mr. King has booked 'King Kong' on his circuit for 50 per cent. He has paid 40 per cent. for it and 10 per cent. for a British picture that is of no use."

Mr. Inglis assures us that this conveys an inaccurate representation of his remarks. He says the last sentence had no reference to the discussion on the 40 per cent. limit, but occurred in a subsequent talk on the exact meaning of the term 40 per cent., in which the name of Mr. King was never mentioned.

As our version of the debate has evidently given a wrong impression, owing to the need for condensing, we have pleasure in making clear Mr. Inglis's actual statement. We regret the original misinterpretation of his remarks.

SHEFFIELD MANAGERS

FORM ENTERTAINMENT ASSOCIATION

The managers of the kinemas in the centre of Sheffield have decided to form an Entertainment Managers' Association, to include the managers of the Sheffield theatres and music-halls. This decision was reached at a meeting held at the Sheffield Hippodrome on Wednesday, when Arthur E. Holland (Theatre Royal) was appointed chairman. The meeting was convened to discuss arrangements for the Sheffield Civic Week, to be held at the end of June, for which the managers are organising special programmes, etc.

It was felt that a managers' association could do a considerable amount of useful work apart from Civic Week. Managers of the other kinemas in the city and suburbs will be welcomed, and after the Civic Week is over steps will be taken to widen the scope of the association.

THEATRE WORKLESS

Ministry of Labour Figures

In the House of Commons, A. Denville asked the Minister of Labour whether he had any statistics showing the present number of unemployed actors, actresses, musicians, and other theatrical employees; and if not, whether he would arrange to obtain such statistics at an early date.

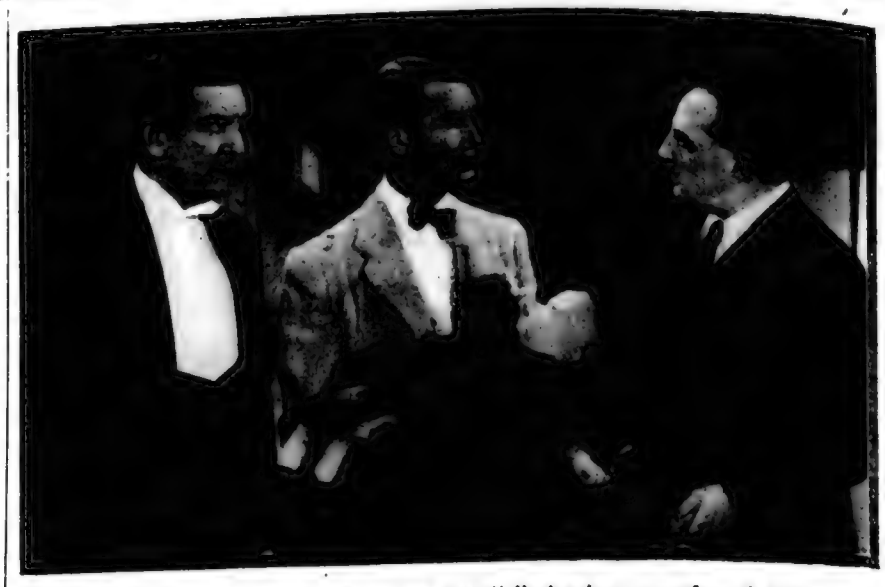
R. S. Hudson, who replied, said that the following table gave the information desired so far as it was available:—

Unemployed men and women, aged 18 years and over, on the registers of Employment Exchanges in Great Britain at April 24, 1933, who were applicants for employment in the undermentioned occupations.

	Men	Women
Musicians	2,679	367
Actors, Actresses, Variety Artistes, etc.	1,037	1,029
Other Theatre, Music Hall and Kinema Employees	2,597	1,097

Hull Watch Committee has arranged to hold a special meeting to consider the revision of the present form of kinema licence.

Leeds Watch Committee has refused to grant an application for permission to hold a midnight exhibition of a film entitled "White Zombie" at the Imperial, Kirkstall Road.



Maurice Chevalier, Baby Leroy and Edward Everett Horton in a scene from A BEDTIME STORY, which is now being shown at the Carlton

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing June 5.

London

Adelphi.—"Don Quixote" (U.A.).
Alhambra.—"The Blarney Stone" (W. and F.).
Astoria.—"So This is Africa" (U.A.) and "Uptown New York" (Ideal).
Carlton.—"A Bedtime Story" (Paramount).
Coliseum.—"King Kong" (Radio).
Davis, Croydon.—"The Little Damozel" (W. and F.) and "Tiger Shark" (First National).
Dominion.—"42nd Street" (Warner) and "Her Reputation" (Fox).
Empire.—"Possessed" (M-G-M).
New Gallery.—"Central Airport" (First National).
New Victoria.—"42nd Street" (Warner) and "Her Reputation" (Fox).
Regal.—"The Mystery of the Wax Museum" (Warner) and "Cohens and Kellys in Trouble" (Universal).
Stoll.—"If I Had a Million" (Paramount) and "The Little Damozel" (W. and F.).
Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"Hard to Handle" (Warner) and "Letting in the Sunshine" (Wardour).
Futurist.—"Evenings for Sale" (Paramount) and "Let Us Be Gay" (M-G-M).
Gaumont Palace.—"Man Against Woman" and "Speed Demon" (U.A.).
Scala.—"The Match King" (First National).
West End.—"Her Reputation" (Fox) and "Forbidden Company" (Gaumont-Ideal).

Bradford

Regent.—"Let Me Explain, Dear" (Wardour).
Theatre Royal.—"Mr. Robinson Crusoe" (U.A.).

Bristol

Empire.—"Their Night Out" (Wardour) and "Thrill of Youth" (Gaumont-Ideal).
Hippodrome.—"Evenings for Sale" and "Hot Saturday" (Paramount).
King's.—"Letting in the Sunshine" (Wardour) and "Wild Horse Mesa" (Paramount).
New Palace.—"The Secret of Madam Blanche" (M-G-M) and "Forbidden Company" (Gaumont).
Regent.—"The Conquerors" (Radio) and "East of Fifth Avenue" (U.A.).
Stoll.—"Say It With Music" (W. and F.) and "The Last Man" (U.A.).
Triangle.—"Their Night Out" (Wardour) and "Thrill of Youth" (Gaumont-Ideal).
Whiteladies.—"Letting in the Sunshine" (Wardour) and "Wild Horse Mesa" (Paramount).

Cardiff

Capitol.—"The Devil is Driving" (Paramount) and "Let Us Be Gay" (M-G-M).
New Theatre.—"Yes, Mr. Brown" (W. and F.).
Park Hall.—"Flesh" (M-G-M).
Pavilion.—"For the Love of Mike" (Wardour) and "Atlantide" (A.P.D.).
Queen's.—"For the Love of Mike" (Wardour) and "Atlantide" (A.P.D.).

Edinburgh

Caley.—"Invisible Power" (U.A.) and "Blonde Captive" (U.A.).
New Picture House.—"Hot Pepper" (Fox) and "The Crusader" (P.D.C.).
New Victoria.—"Hot Pepper" (Fox) and "The Crusader" (P.D.C.).
Palace.—"Where Is This Lady?" (British Lion) and "The Forbidden Trail" (U.A.).
Playhouse.—"The Son-Daughter" and "Born Lucky" (M-G-M).
Rutland.—"He Learned About Women" and "Discord" (Paramount).
St. Andrew Square.—"He Learned About Women" and "Discord" (Paramount).
Synod Hall.—"For the Love of Mike" (Wardour).

Glasgow

Coliseum.—"Up for the Derby" (W. and F.) and "No Other Woman" (Radio).
Cranston's.—"Love Me To-night" (Paramount).
Green's Playhouse.—"Madison Square Garden" (Paramount) and "The Penal Code" (Pathé).
La Scala.—"What! No Beer?" (M-G-M).
New Savoy.—"Man From Toronto" (Gaumont-Ideal) and "The Gambling Sex" (Pathé).
Regal.—"Up For the Derby" (W. and F.) and "No Other Woman" (Radio).
Regent.—"Paris" (First National).
The Picture House.—"Her Reputation" (Fox) and "Forbidden Company" (Gaumont).

Leeds

Assembly Rooms.—"The Mummy" (Universal).
Coliseum.—Mon.: "Fast Life"; Thurs.: "The Secret of Madam Blanche" (M-G-M).
Majestic.—"Face in the Sky" (Fox) and "The Great Decision" (P.D.C.).
Paramount.—"20 Years in Sing Sing" (First National) and "Her First Affaire" (Sterling).
Rialto.—"I Am a Fugitive" (Warner).
Scala.—"The Man From Toronto" (Gaumont-Ideal).
Tower.—"The Golden West" (Fox) and "Re-union" (M-G-M).

Liverpool

Forum.—"The Woman in His House" (Radio).
Futurist.—"'Frisco Jenny" (First National).
Palais de Luxe.—"Soldiers of the King" (W. and F.).
Prince of Wales.—"Letting in the Sunshine" (Wardour).
Rialto.—"Her Reputation" and "Yes, Madam" (Fox).
Royal Hippodrome.—"Deception" (U.A.) and "Sunshine Susie" (Gaumont-Ideal).
Scala.—"A Scarlet Week-end" (A.P. and D.) and "Called Back" (Radio).
Trocadero.—"Man From Toronto" (Gaumont-Ideal) and "Self Defence" (Pathé).

Manchester

Deansgate.—"The Last Man" (U.A.).
Gaiety.—"Their Night Out" (Wardour) and "The Crusader" (P.D.C.).
New Oxford.—"Son-Daughter" (M-G-M).
Market Street.—"Son-Daughter" (M-G-M).
Piccadilly.—"Dangerously Yours" and "Face in the Sky" (Fox).
Regal.—"Just My Luck" (W. and F.).
Theatre Royal.—"Rock-a-Bye" and "Men Are Such Fools" (Radio).

Newcastle

New Westgate.—"Her Reputation" (Fox) and "The Crusader" (P.D.C.).
Paramount.—"The Billion Dollar Scandal" (Paramount) and "Let Us Be Gay" (M-G-M).
Pavilion.—"The Man From Toronto" (Gaumont-Ideal).
Queen's Hall.—"The Man From Toronto" (Gaumont-Ideal).
Stoll.—"Nagana" (Universal).

Sheffield

Albert Hall.—"He Learned About Women" (Paramount) and "Yes, Madam" (Fox).
Central Picture House.—"End of the Trail" (U.A.) and "Behind That Curtain" (Fox).
Cinema House.—"Son Daughter" (M-G-M) and "Mr. Robinson Crusoe" (U.A.).
Electra Palace.—"Tiger Shark" and "Little Fella" (First National).
Hippodrome.—"For the Love of Mike" (Wardour) and "Scarlet Dawn" (Warner).
Regent P.H.—"The Conqueror" (Radio) and "Crooked Circle" (Paramount).
Union Street.—"After the Ball" and "Dynamite Ranch" (Gaumont).

"THE FIGHTING PRESIDENT"

BIOGRAPHY OF PRES. ROOSEVELT

One of the most timely motion pictures ever conceived, Universal's "The Fighting President," is on its way from Washington, U.S.A., where it had its world première and where it was shown to President Roosevelt and every important member of Washington officialdom.

S. F. Ditcham, managing director of Universal, announces that the film will have an almost immediate release, the company having set the day of the World Economic Conference, June 12, as the national release date.

"The Fighting President" is said to be screen biography at its very best. It includes some of the most graphic historical situations in American history, such as the recent bank holiday, the repeal of Prohibition, the gold standard and Ramsay MacDonald's recent trip to U.S.A.

The story of America's President is told in a most interesting, highly illuminating manner by motion pictures, and through the eyes and voice of Edwin C. Hill, the greatest living authority on Rooseveltania.

Theatre Furnishing
Pictons Ltd.
65 NEWMAN STREET
LONDON W.1.

A NEW EFFORT IN THE COLOUR FIELD

PERFECTION CLAIMED IN FRENCH PROCESS

COLOUR in kinematography is a subject which is continually recurring, usually in waves and hollows. A great deal of publicity is given to various systems in a spate, and is followed by a close period when no news is forthcoming. A year ago Technicolor, Multicolor, Spicer-Dufay and Raycol were all in the news, with claims being made by other systems. Since then, one has heard but little.

It is not to be thought, however, that nothing is accomplished during these periods of silence. Indeed, it is very probable that before long some important moves may bring colour to the forefront again.

New French System

French papers have become very excited about a new process developed at the Pathé Natan studios, which is claimed to be the simplest process yet achieved.

Brief mention of this process has already been made in the *Kine.*, but it is possible to supplement these with a few additional details.

Six Years' Work

A compatriot of M. Natan, a Roumanian, bearing the Gallicised name of Demetre Daponte, has, it appears, been working for the past six years, latterly in the Pathé Natan studios, upon the system, the results of which were screened to a Parisian audience recently.

The projected pictures are said to cover the whole range of colours from white to intense black. Some critics, however, have remarked that the Parisian sky is never so blue as that seen in the films, nor the Bois de Boulogne quite such a green, and others that there are definite blanks, notably in the yellow area.

Two Filters

The system primarily depends upon a filter used in camera and projector, the film itself being just black and white. The exposed film, which carries images side by side, receives its impression in varied tones and is subject to special laboratory treatment. These tones are translated into colours by the filter (specially made by Wallim Hilgers and Cox) affixed to the projector.

So far no technical description of the system has yet been published, but it is deducible from the description that the system is a two-colour system, bearing certain likenesses to the old Shepherd method.

An original and artistic decorative scheme is to be carried out at the Central P.H., Sheffield. The contract for this has been secured by Kenneth Friese-Greene, of 103-107, Queen Street, Sheffield.

CASES ALTER CIRCUMSTANCES

Said one kinema manager to another:—

"There is a new silversmith in my district, his stock appears to consist mainly of cigarette-cases!"

"Ah," was the reply, "that man has probably been one of us!"

The Observation Window

Eliminating the Intermittent

Discharge Tube Illumination

The Safety of Neon

THE elimination of the intermittent motion in a new 16 mm. camera, recently invented, says *Die Kinotechnik*, rendered possible by the use of gas discharge tubes, which are intermittently illuminated for a sufficiently short interval to produce an exposure free from film motion. The tube is intermittently energised either by means of a spark or condenser discharge, or by means of a commutator, and illumination is secured a minute fraction of a second, during which period the film movement is imperceptible. Thanks to the efficiency of modern discharge tubes, it is stated that this system is now quite practicable.

AN objection often urged against neon signs is the danger of the high voltage in case of fire, particularly to firemen whose hoses might play upon them. Experiments recently carried out on considerably higher voltages at the Croydon Electricity Works, by the Institute of Fire Engineers and the Central Electricity Board, show that fears are quite unfounded.

A POWERFUL jet of water was directed upon a 132,000-volt cable, a voltmeter being put in circuit with the nozzle. Rather surprisingly, the voltage measured by the meter was only between 25 and 75; the nozzle could be handled without experiencing more than a very slight shock.

AN interesting and useful bit of training is being undergone by Rotherham kinema operatives and firemen, who are being given special fire drills at the fire station. F. Briddon, superintendent of the Rotherham Fire Brigade, has kindly undertaken to give demonstrations in best methods in the event of an outbreak of fire in the operating box or auditorium.

THE technique of stage presentation at Black's Regal Theatre, Sunderland, has been improved by a new installation made by Western Electric. This theatre is already wired with a W.E. stage show amplification system, and it is now being modified to enable music played from the non-synchronous attachment to be superimposed on the stage show system, so that the music both from the stage act and the reproducer will be combined and projected through the house.

HITHERTO when the non-sync. has been used in this way the orchestra conductor has experienced difficulty in hearing the effect owing to the close proximity of his instruments. Western Electric are, therefore, wiring an additional horn to act as monitor for the orchestra conductor so that proper balance and blending can be obtained.

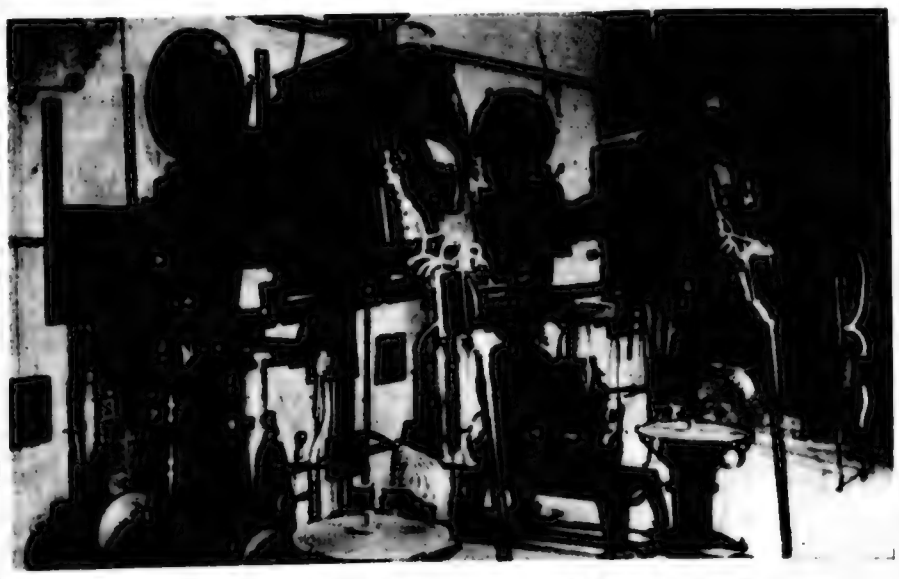
AT the coming World's Fair in Chicago will be displayed a talking book with pictures and dialogue. It is described as being of red leather on a chromium reading desk. The book opens, the pages are self-turned, and hidden mechanism operates the speaker which tells the story. The book is an invention of Electrical Research Products Incorporated, of which Western Electric is an affiliation.

THIS summer promises to see a very large increase in the number of people taking up amateur kinematography, many of whom have only the slightest technical knowledge of the apparatus they will handle. In order to assist such people in their purchase, the Institute of Amateur Cinematographers has undertaken a new service.

IT proposes to issue a seal of approval of material used in amateur kinematography, in order that the new group of cameramen may be properly advised regarding the quality of material they wish to purchase.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The photograph above is of the projection room of the Granada, Liverpool, where a battery of Kalee projectors with H.I. arcs and effects lantern are installed. Sound system is B.T.P.

THE COMPLEAT KINEMA OPERATOR

FIRST CLASS PROJECTIONISTS ARE ESSENTIAL

RARELY have the duties of a projectionist been more explicitly enumerated or his responsibilities analysed than in the following article by Dr. Alfred N. Goldsmith, President of the S.M.P.E., who advocates a closer association of the professional projectionist with the activities of the S.M.P.E.

One definition of a "craft" is "an occupation or employment." A "profession" has been defined as "any calling or occupation involving special mental and other attainments or special discipline." There are reasons worthy of consideration for regarding the delivery of pictures and sound to the theatre audience as of such nature as to justify designating projection as a profession.

The final step in the processes of picture (and sound) production and exhibition is the projectionist's work in the theatre. If the theatre equipment is permitted to remain in poor condition or if it is inexpertly handled, audience satisfaction is jeopardised. The labour, materials, and expense which have accompanied the making of the picture in the studio (including, of course, the work of the author of the story and of those who have adapted it to kinematic needs), the cost of making and delivering prints, and the expense of operating the theatre and advertising the production in question may, in an extreme case of apparatus inadequacy or unskilled projection, be lost so far as the audience is concerned.

Short-sighted Economy

Since the audience is the direct source of whatever financial support the motion picture Industry enjoys, and since the continuance of the activity of every branch of the Industry thus depends on audience satisfaction, it is obviously poor policy to economise unwisely in the fields of projection personnel and their equipment.

There is one aspect of the work of the projectionist which has not been emphasised so strongly as it might be, and that is the recurrent need that the projectionist shall meet small and great emergencies promptly and effectively. If the projectionist were serving a few people at a time, his promptitude and effectiveness would be relatively unimportant. But, considering that hundreds or thousands of persons have their attention concentrated on his work, any prolonged interruption or avoidable imperfection is shown up glaringly and creates a profound and unfavourable impression.

Hazards of Projection

The meeting of an emergency may be a comparatively simple task in some instances, as for example in maintaining sharp focus of the picture. Yet it is an urgent task even in these cases. If, however, film breakage, equipment failure, or above all, a film fire, should occur, the projectionist immediately becomes by far the most important person in the theatre. He can make or mar a reputation in a very few minutes; and in extreme cases he can prevent an appalling disaster or panic by cool and skilled work. Physical danger as well as mental distress may occasionally be encountered by the projectionist.

In the motion picture Industry, the cameraman and the sound recordist have duties of a nature roughly similar to those of the projectionist, except that each of them is required to concentrate only on *either* the picture *or the* sound, whereas the

(*Continued on page* 33.)

* *Delivered before the New York Section of the Society of Motion Picture Engineers at its monthly meeting, May 17, 1933.*

All the essential qualities of a good carbon are found in
SIEMENS - PLANIA CARBONS

Straightforward Publicity Pays Best

That "vivid virtuosity" may transfer the emphasis from the picture to the stunt is this writer's fear in the second of the "Kine." series of articles on Showmanship by publicity experts

Is the Considered Opinion of Fred Pullin, who conducts Butcher's Film Service Publicity

THE policy of the *Kinematograph Weekly* in making its showmanship pages an open platform for the discussion of problems and the presentation of new ideas is an excellent one, and the eagerness with which exhibitors supply details of their own successful exploitation schemes is evidence of their willingness both to learn and to teach.

I sometimes think, however, that the result of this dazzling display of vivid virtuosity is somewhat to over-emphasise the importance of "stunts," and that it would be well occasionally to get back to first principles, and embark on a serious discussion of the value of plain, everyday, bread-and-butter advertising.

Consistency Pays

The first duty of the exhibitor is to his theatre. He has to build up a steady, faithful following by good all-the-year round entertainment, and since the living of the entire Industry is won at the box-office it is the concern of every one of us to keep this engine of prosperity gaily clicking, not merely for a few gala weeks, but day by day throughout the year. Super sensations and brilliant stunts undoubtedly have their place, but the first duty of the Industry is to supply the exhibitor's daily needs.

Poster Quality

Take the question of posters. "The first duty of a poster is to be *seen*"—to convey one, clear-cut, instantaneous message to the passer-by, even though he be whisked along at 60 miles an hour by a high speed motor-coach.

A good example of the right kind of poster is that just issued by Butcher's to advertise "Our Fighting Navy." The design will be familiar to *Kine.* readers, for the firm wisely adopted it for their recent Trade show announcements. It fulfils all the requirements of a poster admirably. Title, subject, the spirit of the film, are conveyed with perfect economy of means.

Too many posters try to *tell too much*—and thus defeat their own object. The day of the "coloured still" type of poster is long since past, yet many renters still cling to their ancient methods. No elaborately detailed illustrations of warships, torpedoes, and jolly Jack Tars could be so effective as the design illustrated on this page.

The same firm have an equally striking poster for their Canadian adventure film "Silvertip," symbolised by the formidable figure of a gigantic grizzly silhouetted against a background of pine trees and mountains. It is a poster that can be adapted to the needs of the individual exhibitor in a score of ways—and therein lies its special value.

These "showmanship" pages are monuments not merely to managerial ingenuity, but to the service rendered by those renting houses that give the exhibitor something he can "use."

Exhibitor's Shop Window

Next in importance to the "Man in the Street's Picture Gallery" is "The Exhibitor's Shop Window." I mean, of course, the vestibule. Here, again, the renter's job is to supply the raw material, but it is the showman who determines its final effect.

Like the hire-purchase furniture dealers who announce "You furnish the girl—we'll furnish the home," the film renter's job is to make things "easy" for his customers, realising that at best he can only supply the "furnishing" and not the individuality of the house.

Thus the provision of a plentiful variety of good stills is a primary duty of any renting organisation, but it is imperative that the exhibitor should have these displayed with the utmost ingenuity and attractiveness. It would be difficult to exaggerate the part they play in luring the patron to the pay desk.

Butcher's, whom I mention again, because I am best acquainted with their policy and methods, have experimented with various forms of window-dressing, but have permanently settled upon an attractive and frequently changed display of stills as that which secures most interest and attention.

The point I am making is that the renter's main job is to supply an ample variety of publicity material—stills, posters, day-bills, window cards, leaflets, slogans, advertisement designs, novelties and throwaways—with *suggestions* as to how they may be employed. But the real spadework must have been done before the renter comes on the scene.

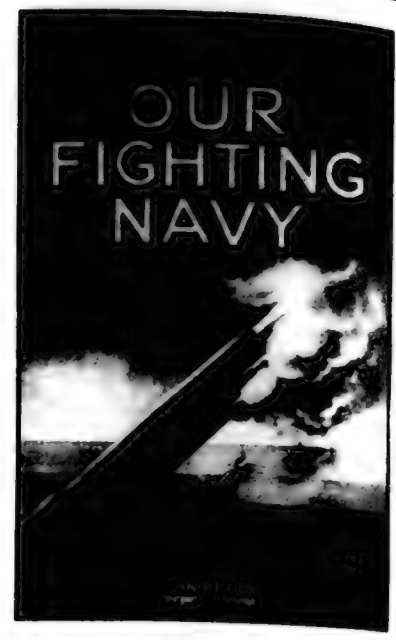
Reliable Publicity

He furnishes the show, and the means of showmanship—but he cannot furnish the audience or the house. This brings me to the core of the argument. Under modern conditions the showman who can furnish the audience is the one who gets the big films. Under the flat-rate system an exhibitor could outbid his rival in cash. To-day he has to outbid him in patronage, and the man who can guarantee steady sustained patronage is not necessarily the one who can invent a dozen "crazy" stunts, but the man who all along furnishes his public with what *they* require—straightforward, reliable news—and entertainment that lives up to the advertisement.

Casual patronage may be won by stunts and casual patrons may, of course, be turned into regulars), but the steady picture-goer is looking out for information in the places where he is accustomed to find it—on the hoardings, in newspapers and house organs, and at the theatre.

The successful showman tries to make his house a "habit," and to do this he must be an habitual advertiser. On rare occasions perhaps he may disguise his kinema as a mosque or a prison, or a battleship, but in the main his patrons will prefer to regard it as a *Home*.

P. G. Lundy's display at the Savoy, Brighton, for THE BITTER TEA OF GENERAL YEN (U.A.)



A reproduction of a clear cut poster recently issued by Butcher's Film Service

BIG LINER MODELS BOOST

FOR "ONE WAY PASSAGE"

CONSIDERABLE ingenuity was again displayed by Bob Gudgeon and Harry Blent, of the Grand, Kidderminster, in connection with "One-Way Passage" (Warner), for which they exploited the nautical angle.

Their display window had a nautical background and side wings of the rolling sea, realistically painted. In the centre, on an oak pedestal, was a model of the Cunard liner, *Mauretania*, which was made and lent by G. Whitford, Cunard local agent (with whom the tie-up was arranged). Immediately in front of this was placed a working model of H.M.S. *Renown*, 5 ft. in length; whilst in the left-hand corner was a large photo plaque of the *Berengaria* leaving Southampton (kindly lent by the Cunard line). Adjoining this was a frame with six stills of Kay Francis. In the right-hand corner was a frame with the White Star ensign with the caption, "The One-Way Passage to New York," etc., and a three-leaf table with scenes of cruises by the leading steamship lines.

The frontispiece pasted on the window was in beautiful colours. At the top the rolling waves again figured in deep blue, with a cut-out of the *Majestic* in the centre, with the names of the stars on either side in relief; whilst at the left corner were two ship's officers pointing to the ships, and at the opposite side a cruising girl relaxing on the rail of a ship completed the effect. The side pieces bore day matter and references to the various sailing lines.

A brilliant lighting effect completed this excellent tableau.

Tie-ups with the local offices bore messages calling attention to the screening.

CHINA IN BRIGHTON

Creates Stir for "Bitter Tea"

Picturesque Oriental effect was obtained by P. G. Lundy in his showmanship effort for "The Bitter Tea of General Yen" (U.A.-Columbia), which was given its first presentation in Brighton at the Savoy this week. The main vestibule was appropriately transformed with Chinese decorative work—including banners with accurate Chinese "catchlines" dealing with the film—and members of the theatre staff wore Chinese national costume throughout the successful run of the film.

The value of the costumes and of the general display was greatly enhanced by the Chinese "atmospheric" scheme of decoration of the Savoy's spacious auditorium.

The "coolie" in the accompanying photograph—with wide-brimmed hat and a long bamboo pole, with a tea-chest on either end, slung across his shoulder—paraded the streets of the town and drew marked attention to his banners showing that "General Yen" was at the Savoy.

THERE'S SOMETHING ABOUT A SOLDIER

Military Touches Put Over W. & F. Picture

"SOLDIERS of the King" (W. and F.) was given a free military exploitation at the Picture House, West Hartlepool, by Manager H. S. Dunbar.

For the week prior to showing members of the staff were dressed in military uniform, complete with pill-box hats. At the front of the theatre was a radio-gram, playing the theme song from the film, and Marks and Spencer gave a window display of records in return for a stand in the foyer from which to sell records.

As the serial story was running in the *Daily Sketch* 2,000 throwaways were procured free of charge, and were handed to patrons on leaving the theatre and distributed from door to door.

As the supporting programme included a Laurel and Hardy comedy and a Mickey Mouse cartoon, Manager Dunbar obtained the loan of Laurel and Hardy heads and had cut-outs made of Mickey and Minnie.

These were placed on a lorry along with two 6-sheet cut-outs of "Soldiers of the King," which paraded the town on the Saturday preceding and Monday of showing the film.

Business was abnormally good and amply rewarded all the efforts made.

KINEMA BARRACKS

"Soldiers of the King" Recruits

Arthur Rix, of the Electric Theatre (Gaumont-British), Burton-on-Trent, has scored again with a very effective exploitation stunt. For "Soldiers of the King" (W. and F.) he arranged, on top of a very intensive Press advertising scheme, to have the front of the Electric Theatre to be transformed into the main gateway of barracks, with the usual military notices and recruiting posters, and "colour" was lent to this by a commissionaire dressed in the uniform of a recruiting sergeant of the Guards.

An effective tie-up was also made with Horne Thompson and Son, the leading music dealers in the town, to make a fine window display of the songs and records sung by Miss Cicely Courtneidge.

As a result, the Electric Theatre has done remarkably good business, and long queues have formed each evening.

For "The Air Mail" (Universal) that Mr. Rix showed previously, he had a display of the Air Mail postage stamps of different countries, included in which were several Graf Zeppelin postage stamps, arranged in the foyer all the week, and which created great interest, not only among philatelists, but to the general public.

A MILITARY DISPLAY

On Handsworth Kine Front

J. Bowgen, manager of the Villa Cross Picture House, Handsworth, Birmingham, had an attractive front of house display for "Soldiers of the King" (W. and F.). Over the entrance was arranged a scene depicting the changing of the guard at Whitehall, viewed through an arch. In front of this on a staging was erected a full size figure of Cicely Courtneidge in military attire, on either side of which were decorative display frames in gold carrying the film title.

In the centre between the main entrance doors was a large cut-out from a 48-sheet, showing a group of soldiers and civilians, under which were details of the film cast, etc. This was floodlit different colours each evening.

GUARDSMAN ON PARADE

At Regent, Hanley

Continuing a series of attractive exploitation stunts, Manager Gregory, at the Regent, Hanley, has scored yet another successful boost.

His latest effort is in connection with "Soldiers of the King" (W. and F.), which affords ample scope for exploitation, and out of the many ways Mr. Gregory has selected the simplest and most effective by introducing a military atmosphere into his work.

The attendants and usherettes are adorned in scarlet tunics, with white belts and pill-box hats, while at the entrance of the building is a "guardsman" pacing the foyer, accompanied by the "drummer boy," also in full dress uniform.

The latter when not "on parade" are to be seen touring the streets of the town distributing handbills announcing the attraction.

As the curtains are drawn on the stage prior to the opening of the picture, the "guardsman" parades from side to side in front of a castle (constructed in cardboard) to the accompaniment of the theme song.

THE SALAMAN HYDRAULIC DIMMING CONTROL

The use of hydraulic power as a medium for varying the resistance in electrical circuits possesses advantages over other forms of operation.

Its smoothness in working renders it particularly favourable where slow action is required, or it may be instantly changed by the movement of a master lever.

The apparatus may be seen at the SEECOL THEATRE, 28, Floral Street, W.C.2, or particulars will be supplied by the

SOLE AGENTS:

STRAND ELECTRIC AND ENGINEERING CO. LTD.

19-24 and 28, FLORAL STREET, W.C.2

'Phone: Temple Bar 7464 (4 lines.) 'Grams: Spothts, Rand, London

The above illustration is of a vestibule display arranged by manager H. R. Smith, at the New Empress, Nottingham, for I AM A FUGITIVE (Warner)

PEEPS INTO PRISON

CHALLENGING THE CURIOUS

PRYING eyes of passers-by peered through the narrow slots in a representation of the window of the prison cell arranged in the display window attached to the Scala, Birkenhead.

The film, "I Am a Fugitive," provided the inspiration. First of all the front of the window was blanked out to resemble a prison cell, a small space being left for the observation window. Seeing this small aperture, so G. H. Barker, the manager, reasoned, people would be drawn to look inside and get an impression of what a prison cell is really like.

The three walls behind the plate-glass window appeared as massive brickwork. Seated on a plank bed was a model dressed in prison clothing to resemble a convict of the Chain Gang. There were handcuffs on his wrists and chains on his legs, and the vividness and realism of the exhibit was intensified by the blue floodlight shining on the figure. The Mayoress of Birkenhead and party visited the Scala to see the film on Tuesday.

What curious passers-by saw at the Scala, Birkenhead, an idea of manager G. H. Barker for I AM A FUGITIVE (Warner)

BIG DERBY EFFORT
Wins Publicity for B.I.P. Film

A very creditable publicity effort stands to the credit of H. E. Benzeval, manager of the White Hall, Derby, in connection with the screening of "Let Me Explain, Dear" (Wardour).

On Friday last the Derby *Evening Telegraph* carried two pages of advertisement and matter, the text having reference to the film, and every one of the ads. carrying the same written phrase, "Let Me Explain, Dear."

Other papers participated, and every phase of retail trading was represented, the total advertising amounting to 36 columns, or five pages of 24 in. depth with banner line

READING DERBY TIPS
A Cert for Entertainment Stakes

G. S. Mackie, of the Vaudeville, Reading, created great interest in the screening of "Up for the Derby" (W. and F.), by means of a street distribution of Derby "tips" and a tie-up with the local Press. By arrangement with the latter, free seats were given to every user of the paper's personal advertising column, and in return Mr. Mackie secured free of charge 1-in. s.c spaces carrying the film title and theatre name on every page.

Envelopes bearing the wording "A Certainty for the Derby," and containing a printed slip, "Up for the Derby—at the Vaudeville is a sure winner," were distributed by a man attired in garb associated with bookmakers.

NOURISHING PATRONS
With Patent Food Tie-up

For the screening of "Blessed Event" (Warner), F. A. Simpson, manager of the Robin Hood Cinema, Hall Green, Birmingham, tied up with a local chemist and the proprietors of "Ostramilk." During the week prior to showing, free samples of this product were given to the patrons as they left the hall, with a slip attached giving the play date of "Blessed Event," and calling attention to the claims of Ostramilk for infants.

During the week of showing the local chemist had a full window display of Ostramilk, together with a selection of stills from the film and an announcement card, "The Blessed Event," had come to the Robin Hood Theatre—When your 'Blessed Event' arrives, see that it receives the best start in life by feeding on Ostramilk."

To publicise the screening of "Rain" (U.A.) a bush bungalow was erected on the theatre roof 15 ft. long by 12 ft. high, with tropical palms on either side and a large cut-out of Joan Crawford looking out from the window. Across the front of the setting was artificial palm leaves and the title "Rain," and a pumping arrangement installed behind this to cause torrential rain to fall on the bungalow and the front of the verandah. During the evening the whole setting was illuminated by a spot light.

DEACON CONDUCTS
Marriage Guessing Competition

What was probably the biggest tie-up ever arranged at Sheffield was organised by V. H. Deacon, manager of the Albert Hall, Sheffield, in putting over "They Just Had to Get Married" (Universal). This was with Jays, Ltd., who not only allowed the use of six of their large windows in the centre of the city, but carried out an excellent display in the foyer at the Albert Hall, and gave a bedroom suite as a prize for a competition run in connection with the film.

The window displays embraced a wedding, the reception and wedding breakfast, and in each life-size figures of the stars were seen in the foreground. There was a lavish use of stills, artistic hand-written cards, and, of course, full details about the competition.

Competitors had to estimate the number of feet of wood used in making the bedroom suite, which, in addition to being shown in the window displays, was shown on the stage at the Albert Hall. Accompanying each entry competitors had to send their half admission ticket. The bedroom suite was presented to the successful competitor—a lady—on Saturday by Mr. Deacon and a representative of Jays, Ltd.

The foyer of the Albert Hall was furnished in both modern and antique furniture, with a table laid ready for the wedding feast in the centre.

CHEMISTS ASSIST
In Boosting "Sleepless Nights"

Eric Forgham, manager of the Gaiety Cinema, Coleshill Street, Birmingham, gained much verbal publicity by his tie-up with the Ovaltine organisation in his exploitation for "Sleepless Nights." 1,500 samples of Ovaltine were presented to patrons upon leaving the hall during the week prior to showing, each of which bore a label "Prevent Sleepless Nights with a cup of Ovaltine. "Do not miss Stanley Lupino and Polly Walker in the funniest song and dance show yet."

During the week of screening, window displays were arranged with Ovaltine at three local chemists, in which cut-outs, stills and Gaiety announcements were combined. Wine shops and music establishments in the Saltley district were also pressed into the Gaiety service for publicising the picture.

BOOSTING BRITISH
At the Savoy, King's Norton

Chas. Crathorn, manager of the Savoy Theatre, Breedens Cross, King's Norton, Birmingham, had a week of All-British Pictures showing at his hall. Working on the titles, British International Pictures and British Industrial Products, he had tie-ups with chemists, radio dealers and furniture stores. These included a double window setting, one exhibiting the furniture firm's latest bedroom suite, with two recumbent figures in the bed, and supported by an announcement, "Sleepless Nights are cured by letting Musti's furnish your bedroom with their British Industrial Products. See 'Sleepless Nights' at the Savoy Cinema—it is an All-British product in entertainment."

For "Lord Camber's Ladies" (Wardour), at the end of the week, the girl attendants, attired in uniform of slacks, silk blouses and brown berets, with wide sashes of tri-colour ribbon, were driven in his car around the district, stopping at various points to distribute handbills relating to the programme.

ROUND ABOUT LONDON

Feats of Showmanship in Centre and Suburbs

ATTRACTING A FRIDAY NIGHT PUBLIC

THE question of attracting audiences to the Friday show occasions many a manager sleepless nights. One solution was the designation "Friday Night is Variety Night," which is still observed in many districts. In some situations, however, a variation of the time-honoured formula has been adopted.

Harry Sanders, at the Lido, Islington, makes a commendable effort to get away from the stereotyped announcement, and calls the evening "Surprise Night." Sometimes the "surprise" includes an old-time favourite film, and it is remarkable the applause which it is accorded. Incidentally, on Friday night, the Lido manager makes an admirable *compère*.

At the Commodore, Hammersmith, Harry Kaufman gives a "Celebrity Night," and the programme includes vaudeville "top liners." Some remarkable acts have been seen at the house since the inception of the idea.

The Trocadero, Elephant and Castle, has instituted a request night on Friday. Patrons are invited to make suggestions as regards the variety side, and as a result popular artistes who have appeared at the Hyams Bros.' house pay a "return visit." The Trocadero should be well served on the variety acts in view of the recent appointment of Sydney Monkhouse as manager, who has spent a number of years in managerial circles on the "human side" of the entertainment world.

McLaglen Visits the Kinemas

Last week Victor McLaglen visited a number of kinemas on the P.C.T.-G.B. circuit and appeared on the stage at each house.

He made interesting speeches—practically every one different—and received remarkable ovations. He also took the opportunity of referring to the new film, "Dick Turpin," in which he plays the leading rôle, now in course of production at the Gaumont studios.

In the course of his tour he visited the Gaumont Palaces. At the Hammersmith house he spent over an hour, with "Dick" Read, the general manager, in making a round of inspection. He commented favourably on the projection and the sound system—British Acoustic—and remarked that the building in general was worthy of comparison with American picture theatres.

Crouch End Pensioners

Leslie Freeman, of the Plaza, Crouch End, manages to secure good business in the face of keen opposition by making his house a home away from home. He has recently formed an "Old Age Pensioners' Club," whose function it is to provide free entertainment at Friday matinées to those pensioners who are unable to afford same, and members are being obtained by the kind co-operation of the Mayoress of Hornsey and the Borough Relief Officer.

The pass and membership card has the pensioner's age and birthday printed, which helps to keep a record of combined ages of the folk, and as each birthday comes along a suitable birthday card will be posted.

Later on L.F. hopes to arrange a special function for them and possibly a tea-fight, and when there is a film of particular merit for the class of aged persons, they will be invited to a special private morning performance of same, to get their opinion, etc., for publicity use.

Keith Prowse took advantage of the screening of RADIO PARADE (Wardour) to boost gramophone records of the stars appearing in the film, in their Coventry Street branch

Screen and Stage Appearance

It is surprising that the idea of presenting a film star in an act at the same time as the film in which he, or she, is featured, has not been more widely adopted. Some time ago, I recall Ivor Novello appeared at the Plaza in an excerpt from a film then being presented, but I do not believe that this form of dual appearance has been generally followed.

At the Streatham Astoria, during the screening of "The Little Damozel," Anna Neagle, who stars in the film, is to appear in a specially arranged stage show. The full resources of the Paramount Astoria are to be utilised, and if, as one presupposes, "Charley" Penley is to be responsible for the production, it will be worthy of the occasion. The Plaza Tiller Girls, in a dancing act, will support Miss Neagle, and the orchestra, under Anton, will be augmented for the week.

"Boxing Night" at Brixton

During the run of "Madison Square Garden" at the Brixton Astoria, a special invitation was issued to famous boxers to visit the house. Over twenty well-known boxers accepted the invitation and were present at an evening performance. The men were introduced from the stage and were greeted with applause.

"Bill" Thornton, who conceived the idea, has a penchant for special audiences applicable to the type of film he is showing. Some time ago, when running "Ladies of the Big House," he invited a number of women ex-convicts. Needless to add, he usually secures a "good Press" when he puts over these "stunts."

"Derby Day" at New Cross

The scenes on Epsom racecourse on Derby Day were faithfully portrayed as a "presentation" at the New Cross Kinema during the week preceding the screening of "Up For the Derby" (W. and F.).

Every personality seen on the racecourse was impersonated—famous people, tipsters, "bookies," etc. Local people took part in the "crowd" scenes, and members of the kinema staff also took part in the production. Tony Gerrard, wearing the check suit and grey bowler hat worn by Sydney Howard in the film, played the principal part and was a merry soul and acted as though he had won the Irish Sweep!

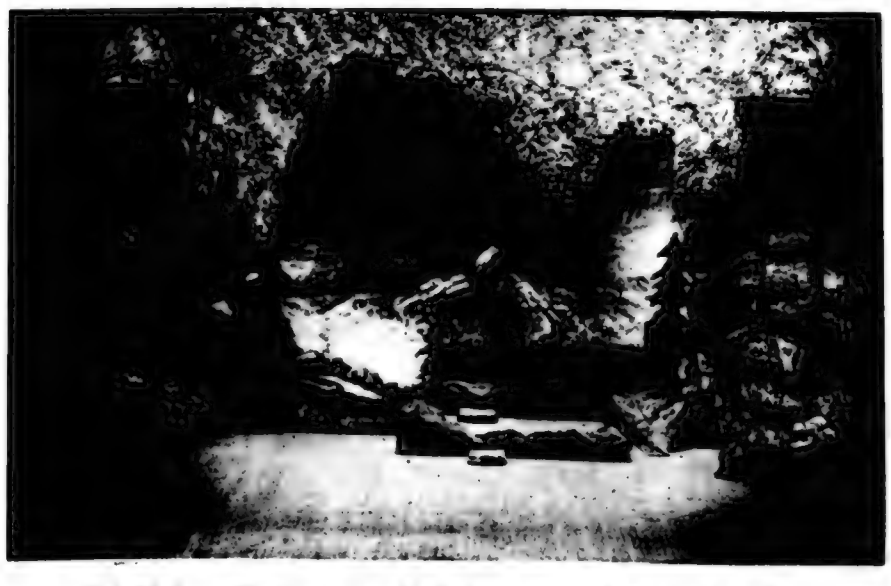
The stage represented the familiar view from Tattenham Corner, and it would not be complete without whelk stalls, "ices," "coolers" and what not. The stall-holders were local tradespeople.

Amid the hurly burly preceding the great race, there is a shout of "They're Off," and the stage crowd watch. Then a dummy horse, with a policeman holding on to its tail, appears on the stage. The show is brought to a fitting conclusion with hilarious dancing and rejoicing.

King's Cross Talent

The great success of a Hidden Talent Competition held earlier in the year induced A. P. Sullivan, of the Regent, King's Cross, to offer his patrons a further opportunity of displaying their talent. Throughout last week many entrants appeared and entertained the audience with a variety of turns, and the best, selected by popular vote, appeared for the final judging on Friday evening. Miss Judy Kelly, the B.I.P. star, presented the cash prizes.

Starting in July, the management of the Regent will offer their patrons a cine-variety programme three times daily, and for this purpose the best acts are now being booked.

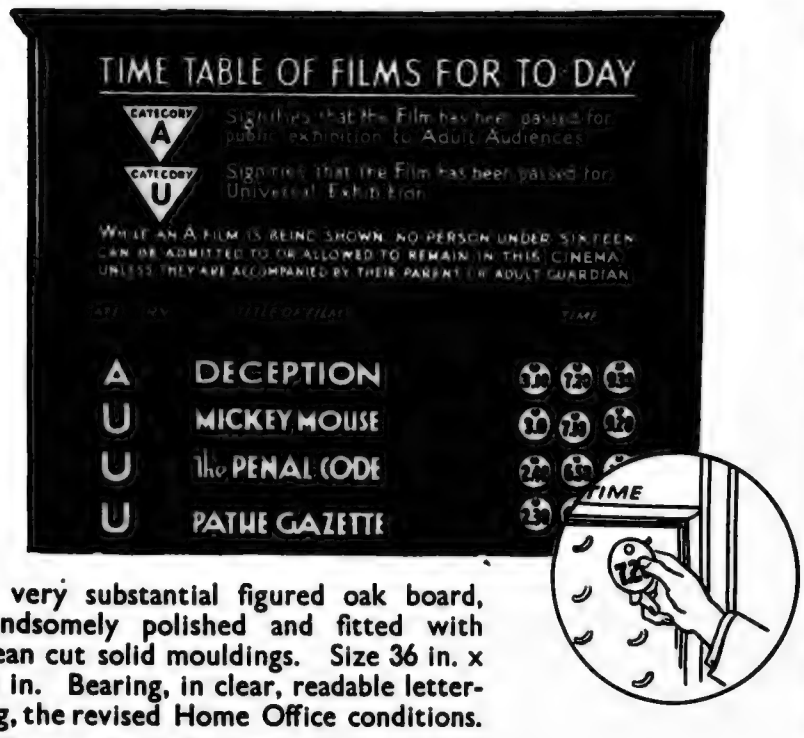


This full stage setting was arranged for an appearance of Nancy (MAID OF THE MOUNTAINS) Brown at the Orpheum, Golders Green

NEW IDEAS worth looking into!

How USEFUL—but how inexpensive!

A NEW CATEGORY BOARD


TIME TABLE OF FILMS FOR TO-DAY
CATEGORY A
Signifies that the Film has been passed for public exhibition to Adult Audiences
CATEGORY U
Signifies that the Film has been passed for Universal Exhibition
WHILST AN A FILM IS BEING SHOWN, NO PERSON UNDER SIXTEEN CAN BE ADMITTED TO OR ALLOWED TO REMAIN IN THIS CINEMA UNLESS THEY ARE ACCOMPANIED BY THEIR PARENT OR ADULT GUARDIAN
A DECEPTION
U MICKEY MOUSE
U the PENAL CODE
U PATHE GAZETTE
TIME

A very substantial figured oak board, handsomely polished and fitted with clean cut solid mouldings. Size 36 in. x 30 in. Bearing, in clear, readable lettering, the revised Home Office conditions.

IT'S A MOMENT'S WORK ONLY TO CHANGE TITLES AND TIMES OF SHOWING.

Fixed in permanent position in the vestibule. Alterations to titles, etc., can be made without removing board. Film titles, lettered on ONE sheet, can be slipped into the frame in a second. Times of showing are indicated by CREAM IVORINE DISCS with clear, block figures, arranged on small hooks in "time" panel. Provision made up to 4 performances daily. These are available for all approx. times of showing. Quickest method yet devised!

We will send you this board, carriage paid and well-packed, on 3 DAYS' APPROVAL. If satisfied, send cash. If not, return board intact, properly packed and carriage paid within three days, and no liability is incurred.

STATE TIMES OF PERFORMANCES WHEN ORDERING

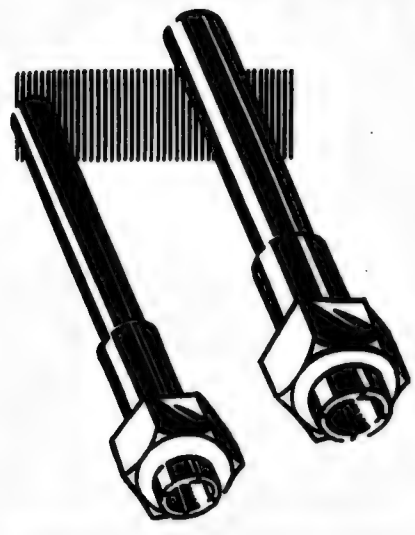
Board

£2.12.6

Cream Ivorine Time Discs—

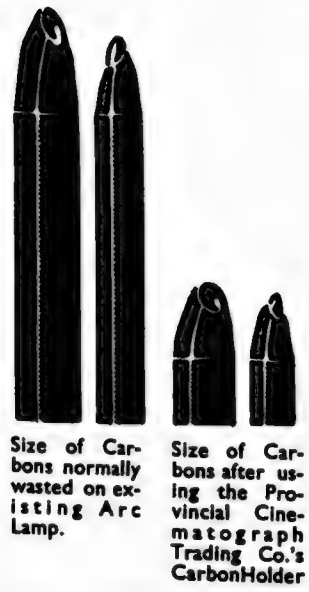
2/6 per doz. (EXTRA).

A MUCH-NEEDED CARBON SAVER



6/6 PER PAIR

POST FREE



Size of Carbons normally wasted on existing Arc Lamp.

Size of Carbons after using the Provincial Cinematograph Trading Co.'s CarbonHolder

Save one day's Carbon supply in every six.

Fit this unique Carbon Saver and burn up the short ends of your carbons.

On a carbon length of 9 inches the saving on each carbon is approximately 1½ inches. Work it out, and you will find you save 16-2/3 per cent. on your carbon bill.

The Carbon Saver enables you to illuminate a further 2,000 feet of film at 20 amps., which means an additional 22 minutes burning period for each pair of carbons—WITHOUT DAMAGE TO YOUR ARC LAMP.

The Carbon Saver is not intended to replace the existing Carbon Holder, nor is any adjustment or alteration required. Simply insert rounded shank of Carbon Saver into Carbon Holder and screw up tightly on the flat of the Shank.

Send for a pair to-day. The cost is trifling—the saving enormous. STATE SIZE OF CARBONS USED WHEN ORDERING. Fits any type of arc.

BRITISH PROV. Patent No. 7653/33.

SOLE MANUFACTURERS:

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(PROPRIETORS: ELECTROCORD LTD.)

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'Grams: Elecord, Leeds.

Heslock

July 10 Releases

THE NOVEL AND THE FAMILIAR

THEIR EMPLOYMENT IN PRODUCING ATMOSPHERE

Musical Suggestions Selected and Compiled

By A. W. OWEN

THE predominance of American dramatic films makes the task of selecting suitable atmospheric interludes somewhat difficult; in fact, in one case an independent entr'acte is suggested.

I have selected Erkel's "Hunyadi Laszlo" overture for introduction to the murder mystery drama, "As the Devil Commands," and although the name may be unfamiliar, the music will bring back memories of the "silent" days when this eerie adagio 1st movement was often used with advantage to illustrate some of the gruesome scenes in such film productions.

Excerpts from the lighter themes of the "Pagliacci" selection should be quite a popular introduction to "Show Girl's Luck."

I make no apology for suggesting the use of old standard favourites, which are probably in most libraries, as their repetition is an economy, and if effectively presented their success a certainty.

"Music in the Air," London's successor to "Du Barry," at His Majesty's Theatre, is a bright musical selection, and the principal tunes are known now, at any rate, in town. The new recordings of the Berlin Philharmonic Orchestra now include "La Gazza Ladra," Rossini's favourite overture, and this is selected to introduce "The Devil is Driving," as a change from the more hackneyed standard overtures.

"EMPLOYEES' ENTRANCE" (First National)

CERT. A. 6,735 ft. Reg. No. F.8391. Reviewed in *Kine.* February 9, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Loretta Young, Warren William.
ATMOSPHERE.—Novel drama of life in a big American store in which a ruthless manager sells his soul for commercial success. The reaction of the staff to his treatment forms the principal theme.
ORCHESTRA.—"La Boutique Fantasque" (The Fantastic Toyshop). Rossini. Played as an independent interlude, with cuts as required for selection time allowance. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—"La Boutique Fantasque." Rossini. Recorded by John Ansell and his Symphony Orchestra on Decca K.611. For short entr'acte use Part II only, and play as introductory interlude.
LIGHTING EFFECTS.—Blending of varied tints to suit the various themes selected to be played from the selection, keeping bright colours predominant.

"AS THE DEVIL COMMANDS" (U.A.)

CERT. A. 6,296 ft. Reg. No. F.8482. Reviewed in *Kine.* March 2, 1933.
STARS.—Alan Dinehart, Mae Clarke.
ATMOSPHERE.—A murder mystery drama in which a calculated crime prompted by fanatical love goes astray by an incalculable mischance.
ORCHESTRA.—"Hunyadi Laszlo." Overture. Erkel. "Andante Misterioso" opening movement only, played as an introductory interlude only. (Boosey-Hawkes.)
ORGAN.—As orchestra, using the pianoforte-conductor copy of the above orchestral score for solo interlude. If synchronisation is required the music selected for non-sync. solo must be used, as the overture above is not recorded.
NON-SYNC.—"Appassionata." Agitated mysterioso. Alix and Pouget. (Keith, Prowse.) Recorded on Columbia D.19256 (special film record) by the Company's Symphony Orchestra, played as introductory interlude only.
LIGHTING EFFECTS.—"Black out," followed by deep crimson, amber, deep violet and then return to deep red as finale bars of interlude are played, synchronising with the first title of film.

"THE DEVIL IS DRIVING" (Paramount)

CERT. A. 5,690 ft. Reg. No. F.8410. Reviewed in *Kine.* February 9, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Edmund Lowe, Wynne Gibson.
ATMOSPHERE.—A hectic drama of America's latest racket, "car snatching." Clever driving and hair-raising smashes display amazing technique.
ORCHESTRA.—"La Gazza Ladra." Overture. Rossini. (Boosey-Hawkes.) (The Thieving Magpie.)
ORGAN.—As orchestra, with adaptation from any solo piano edition for solo presentation, and from the (new edition) piano-conductor copy of above orchestration if synchronising with record, as detailed for non-sync. below.
NON-SYNC.—"La Gazza Ladra." Overture. Rossini. Recorded on Decca C.A.8055 by Wilhelm Furtwängler and the Berlin Philharmonic Orchestra.
LIGHTING EFFECTS.—Blendings of deep blue, violet, orange and purple.

"LADIES THEY TALK ABOUT" (Warner)

CERT. A. 6,280 ft. Reg. No. F.8407. Reviewed in *Kine.* February 9, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Barbara Stanwyck, Preston Foster.
ATMOSPHERE.—American prison drama in which a woman acting as "decoy" for bank robbers is captured, an unsuccessful attempt to plan an escape and a sentimental reformation follows.
ORCHESTRA.—"Prelude in C Sharp Minor." Rachmaninoff. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from any piano-solo edition for solo interlude, but from the piano-conductor copy of above orchestration if synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Prelude in C sharp minor." Rachmaninoff. Recorded on Columbia D.B.9126 by J. H. Squire and the Celeste Octette.
LIGHTING EFFECTS.—Blending of deep dramatic tints concluding with deep crimson.

"LETTING IN THE SUNSHINE" (Wardour)

CERT. U. 6,680 ft. Reg. No. Br.8466. Reviewed in *Kine.* February 23, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Albert Burdon, Renee Gadd, Molly Lamont.
ATMOSPHERE.—Lively comedy extravaganza, with a brisk succession of knockabout situations and clever pantomimics.
ORCHESTRA.—Musical comedy selection. "Music in the Air." (Chappell.) Or a medley of up-to-date dance numbers.
ORGAN.—As orchestra, with selection adaptation from the piano-solo copy for solo presentation, and from the piano-conductor copy of the above orchestration for synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Music in the Air." Selection. Recorded on H.M.V. C.2561 by the New Mayfair Orchestra, or a medley of up-to-date dance numbers.
LIGHTING EFFECTS.—Blending of the brightest varied and contrasting colours.

"STRANGE EVIDENCE" (Paramount)

CERT. A. 6,484 ft. Reg. No. Br.8373. Reviewed in *Kine.* February 2, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Leslie Banks, Carol Goodner.
ATMOSPHERE.—Domestic drama of jealousy and murder. The story is confined to the strained relations of a family who live in an atmosphere of gloom and suspicion.
ORCHESTRA.—Schubert's "Unfinished Symphony." (Part 1.) An excerpt of this symphony, containing a complete section, should be played only as an introductory entr'acte. (Boosey-Hawkes.)
ORGAN.—As orchestra, using the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—Schubert's "Unfinished Symphony." (Part 1.) As detailed for orchestra, and recorded on Columbia D.B.9513-5. (Complete record of the whole symphony.)
LIGHTING EFFECTS.—Deep tints of purple, amber and red.

"MR. QUINCY, OF MONTE CARLO" (First National)

CERT. U. 4,856 ft. Reg. No. Br.8390. Reviewed in *Kine.* February 2, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—John Stuart.
ATMOSPHERE.—Farcical comedy of a bank clerk's dilemma as a supposed millionaire, and afterwards marrying an heiress.
ORCHESTRA.—"He Wanted Adventure." Selection. (Chappell.) Or a short medley of "My Heart's to Let" foxtrot and "When You've Fallen in Love" valse from same selection.
ORGAN.—As orchestra, with adaptation for solo presentation from the piano-solo copy only, and for synchronisation using the piano-conductor copy of the above orchestration. For foxtrot and valse use professional song copies and the orchestral piano-copy respectively.
NON-SYNC.—"He Wanted Adventure." Selection. Recorded by Debroy Somers' Band on Columbia D.X. 453; or "My Heart's to Let" foxtrot, "When You've Fallen in Love" valse. Recorded on Columbia C.B.579 by the same band.
LIGHTING EFFECTS.—Blendings of the brightest colours in varied and contrasting tints.

"SHOW GIRL'S LUCK" (Universal)

CERT. U. 4,057 ft. Reg. No. Br.8519. Reviewed in *Kine.* March 16, 1933.
STARS.—Susan Denis, Arthur Tauchert.
ATMOSPHERE.—The sacrifice of a show girl, the subsequent discovery of the deception played upon her, and her belated success as a star film artiste.
ORCHESTRA.—Selection from "Pagliacci." Leoncavallo. (Godfrey arrangement.) (Boosey-Hawkes.) Cuts can be easily made to suit the length of selection required.
ORGAN.—As orchestra, with adaptation from the solo-piano copy of above edition. No synchronisation with records should be used, as excerpts from this opera are specially adaptable as organ solo.
NON-SYNC.—Selection from "Pagliacci." Leoncavallo. Recorded by Percy Pitt and the new Queen's Hall Symphony Orchestra on Columbia D.B.9441.
LIGHTING EFFECTS.—Blendings of colours must depend upon the excerpts chosen for the interlude, but should be kept as bright and varied as possible.

ORGANIST CROSS-OVER

A cross-over of organists occurs in the Bournemouth area, in two kinemas with which James Bravery is associated.

Herbert Maxwell proceeds to the Regent, Poole, and Derek Ronald to the Electric, Bournemouth.

Organ interludes have been a great feature at the Electric, Bournemouth, during Mr. Maxwell's occupancy of the console, and in popularising the feature he has had the ready co-operation of Hubert Harward, the general manager.

Previous to proceeding to Bournemouth, Herbert Maxwell was at the Mayfair, Tooting. He was previous to this at the Stoll, Newcastle, the Havelock, Sunderland, and the New Westgate, Newcastle.

Miss Beatrice Harrison is seen above in her garden endeavouring to induce the nightingale to become a radio performer. The microphone is a Philips of the type used in the public address equipment for which Philips have become justly noted.

MUSIC AND STAGE SHOWS

AT THE REGAL, UXBRIDGE

THE Regal, Uxbridge, has set a new standard of kinema entertainment for the entire district, and when I called in on Wednesday on one of my long period visits, there was quite a good house, in spite of the heat wave. One of the principal films was just concluding at the time of my arrival, and the resident solo organist (A. Gordon Spicer) played well to the news film, which was not an easy task, as there was a good deal of marching and several sets of tempi to watch in the Hyde Park Health Demonstration.

There was no solo organ interlude owing to the length of the programme, but the stage show at this theatre is always accompanied by the organist, who has peculiar aptitude for this class of playing.

The accompanying music to a very good turn (the Two Van de Peears and Miss Susie) was so well played that one was seldom conscious of loss from the absence of the orchestra. This is about the highest compliment that I can pay to any organist who has to tackle this difficult proposition. I have just one criticism to make in regard to the music itself, viz., that the first valse was repeated too many times and was in danger of becoming monotonous.

Everywhere in the house one saw evidence of the same excellent régimé that existed when Major Clifford was in charge, being carried on by H. Kennedy, the new manager, who gave me a courteous welcome, and a kind word for the *Kine.* in the bargain. He reminded me that he had often visited the Angel Theatre, Islington, in the old days when Henry de Solla was manager, and I had an orchestra of nineteen performers for Ralph Davis for over ten years.

The Uxbridge kinemas have just secured the Sunday opening victory, which should still add to the success and popularity of the Regal.

A. W. O.

KINEMA CATERING

NEW COMPANY'S SUCCESS

Recent months have seen a concentration upon Wardour Street of a number of companies catering for the apparatus side of the kinema or conducting business in association with it.

Among such companies are Bauer, Philips, Christie Organs and Accurate Checktaker, all with a claim on the passer-by. One of the latest is Theatre and Cinema Caterers, Ltd. who, with an office on the first floor of 199, Wardour Street, is carrying on the business of caterers in connection with theatres and kinemas.

Its managing director is S. H. King, late managing director of Friern Manor Caterers. In a conversation with him, a *Kine.* representative learned that within the short space of four weeks Theatre and Cinema Caterers have been granted the selling rights in 52 kinemas and theatres.

The system under which the company works is to undertake the selling of ices, chocolates, cigarettes, etc., in theatres, relieving the management of all responsibility and paying a percentage on gross takings.

KINEMA ORGANIST AS COMPOSER

On Saturday, May 20, at the Albert Hall, Wilson Oliphant, well known to all kinema musicians, conducted his recently composed descriptive orchestral interlude, "The Voice in the Storm." The occasion was the annual demonstration of the Woman's League of Health and Beauty. The composition, which was played by a band under Captain Seeth, is published for full orchestra, organ and harp by Bosworth and Co., and is eminently suitable for stage presentation.

M.U. OFFICIAL'S DEATH

John Bacon, kinema musician, who died at Ashton-under-Lyne, at the age of 61, for over 20 years was employed at the Alhambra Kinema, Openshaw, but was displaced by the advent of the talkies. He was later employed at Warrington.

Mr. Bacon held offices in the Musicians' Union, and was a member of Travellers' Home Lodge of the Manchester Unity of Oddfellows.

THE COMPLEAT PROJECTIONIST

(Continued from page 29)

projectionist must concentrate on both. It is worthy of mention that the cameraman and the sound recordist are granted recognition and at least some brief fame through their honourable mention on the leader strip of the film. The projectionist, on the other hand, enjoys anonymity. It might be well to let the audience in a theatre know the names of the skilled projectionists who are steadily working for them "behind the scenes."

Responsibilities

The nature of the routine work of the projectionist is readily enough defined. It consists in the maintenance of a bright, sharply focussed, centered picture, free from travel ghost, and the provision of clear sound of correct level and controlled tone quality. In addition, the care of the film while in the theatre devolves on the projectionist, together with such incidental operations as rewinding, patching or splicing, and the like. The equipment for picture projection and sound reproduction must be well understood so that any repairs, except those requiring unavailable parts or special testing tools, may be rapidly made by him. He must co-operate with the engineer, the apparatus manufacturer, and the service man. In addition, a gift of oratorical persuasiveness is useful to the projectionist who is discussing the purchase of testing equipment, spare parts, or replacements for worn parts, with some of the less generously inclined exhibitors.

Wide Field of Knowledge

As will be gathered from the foregoing, the work of the projectionist enters the fields of mechanical operation and of optical, acoustical, and electrical principles and practices. To function intelligently he requires a good working knowledge of these portions of each of these fields, which are applied in the equipment of the projection room and in the loud speakers on the stage—and this is equivalent to saying that he requires a fair appreciation of a considerable portion of the less complicated parts of these fields and also some knowledge of some more complicated matters. In any case, even an avid learner will not become a knowing projectionist over night, quite apart from the acquisition of the manual skill and deftness which is required.

It is likely that the field of the projectionist will expand rather than contract as time goes on, and that the knowledge and experience he will require will increase as innovations in the field are introduced into the theatre. Colour motion pictures will bring some problems of illumination, screen colour and arc colour in their wake. Three-dimensional pictures (if and when they arrive) will probably further tax his ability. And it is at least conceivable that television reception and the projection of television pictures on the regular theatre screen will add to the projectionist's training, his technical library, and his required skill.

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Kinemas Planned

PORTSMOUTH PREPARATIONS

Carlton, Westbury, Progress—G.-B. House for Derby—Hull Super Plans—Thirsk Scheme to Go Forward—Rochester £750,000 Scheme—Gravesend Rebuilding

WORK is to be commenced in about a month's time on the erection of a new kinema at North End, Portsmouth, to be known as the New Broadway.

Plans have been prepared by H. J. Dyer and Son, of 44, Victoria Road, North Southsea, and the building will have a seating capacity of 1,500.

The main contract for the building is in the hands of Kirk and Kirk, Ltd., of 287, Upper Richmond Road, Putney, S.W., and sub-contracts are to be placed immediately.

New Westbury Kinema

Good progress is being made with the Carlton Kinema, the new house which is being built at Westbury, Bristol. The house, which will have a seating capacity of 750, is to be equipped on up-to-date lines. The Plenum system of ventilation is to be installed, and there will be neon lighting on the front. At the rear there will be a spacious car park. It is anticipated that the house will be completed by the late autumn. W. H. Watkins, F.R.I.B.A., is the architect.

Cardiff Alterations

Cardiff Empire is to close down at the end of the present week for extensive alterations. This once popular variety house is to be converted into a picture house proper.

Swansea Grand as Kinema

The Grand Theatre, Swansea, which has reopened for drama, is to be converted in the autumn into a kinema by the provision of the necessary apparatus. Until then it will present drama.

Gaumont Palace for Derby

The Derby Licensing Committee have granted a music and dance licence to D. G. R. Saunders on behalf of Provincial Cinematograph Theatres, Ltd., subject to the completed building conforming to their regulations, for a new kinema to be called the Gaumont Palace, on a site in London Road and Osmaston Road, Derby. Accommodation will be provided for 1,200 on the ground floor and 950 in the balcony.

Olympic, Manchester, Renovation

Plans have been submitted by Messrs. Drury and Gomersall, of Imperial Buildings, 11, Oxford Road, Manchester, for alterations and improvements to be carried out at the Olympic Picture House, Hyde Road, Gorton, Manchester, for Gorton District Cinemas, Ltd.

Improved and additional stage accommodation, new lighting, new seating and decorations and new ceiling are proposed.

Pavilion, Liverpool, Contract

The main contracts for improvements to the Pavilion Theatre, Lodge Lane, Liverpool, are being placed this week, and work will be commenced in July, when the theatre will be closed for a short period. The scheme involves alterations to the frontage and entrance, redecorations and the installation of new seats. A. E. Shennan, F.R.I.B.A., of North John Street, Liverpool, is the architect.

Work on Hull Site Begins

A contract has been placed with the Franki Compressed Pile Co., Ltd., of 8, Bream's Buildings, E.C.4, in connection with the new kinema at Ferensway, Hull.

Foundation work on the site is just commencing.

The architect is Robert Cromie, F.R.I.B.A., of 35, Baker Street, W.1, and the promoters of the scheme are City and Suburban Cinemas (Hull), Ltd., who propose to erect a building with seating capacity for 2,600. The estimated cost is stated to be £76,000.

Stockport Project

The erection of a new kinema at the junction of Brixton Road and Southwood Road, Stockport, is proposed. Preliminary plans have been prepared and approved by Stockport Corporation, but no detailed plans have yet been drawn.

The architect is Wm. Swann, St. Peter's Chambers, St. Petersgate, Stockport.

Belfast Contract Let

A contract has now been placed with Sloan Bros., Carryduff, near Belfast, for the erection of a new kinema to seat 1,200 in Ormeau Road, Belfast.

The kinema will be built on a reinforced concrete raft, to be constructed by the Expanded Metal Co., Burwood House, Caxton Street, London, S.W.1.

The contract for the steelwork has been awarded to Redpath, Brown and Co., 59, Scottish Provident Buildings, Belfast.

Excavation work has now begun on the site for the foundations.

Plans were prepared by Mr. J. M'B. Neill, 14, Ann Street, Belfast.

Thirsk Building to Resume

Work is to resume shortly on the Regent Kinema, Thirsk, which has been standing in a half-built condition for some years.

Amended plans have been approved, and building is to be carried out by A. J. Oates, who is the owner.

Proposed Kinema at Perth

A large site in Murray Street and Foundry Lane has been acquired by a Northern syndicate consisting of Dr. T. H. Alexander, Institution Road, Elgin; William Carrie, 83, High Street, Elgin; and R. Wotherspoon, Branxholme, Dores Road, Inverness.

It is proposed to build a large block of buildings comprising a super kinema to seat 1,750 and to cost £50,000, large tea-rooms and restaurant, shops and showrooms. Competitive plans are to be invited for the scheme.

Newcastle Plans Approved

Plans have been passed for the erection of a new kinema in Shields Road, Newcastle-on-Tyne, for the Tyne Picture House Co., Ltd.

P. Stienlet, of 5, Saville Chambers, Newcastle, is the architect. Tenders will be invited in about four or five weeks' time.

New Birmingham Scheme

Satchwell and Roberts, of 6, New Street, Birmingham, are the architects of a proposed new kinema at Birmingham for H. H. Reynolds.

A site at 150-162, Coventry Street, has already been cleared.

Didcot Plans

Plans by A. B. West, F.R.I.B.A., of The Knowl, Abingdon, Berks, have been passed by the council, and quantities are being issued for the new kinema at Didcot.

The proprietors of the new building are W. F. Cullen and Sons, owners of the Coronet Cinema, Didcot.

Ely Plans Passed

Plans have been passed by the Isle of Ely County Licensing Committee for the erection of a proposed new kinema in Newnham Street, Ely, Cambs. F. Tucker, of Lynn Road, Ely, is the architect.

Sutton Contract Let

The contract for the new kinema at Sutton for L. Morris, of 52, Shaftesbury Avenue, W.1, has been placed with W. F. Blay, Ltd., of 1, Dowgate Hill, E.C.4.

The building, which will be constructed on modern lines, to plans by Robert Cromie, F.R.I.B.A., of 35, Baker Street, W.1, will have seating capacity for 2,600. Building operations will commence at an early date.

Gravesend Scheme Goes Ahead

The scheme for a new kinema to be erected on the site of the existing Regent, for the Union Cinema Co. is to go ahead at Gravesend.

Plans have been submitted to the Gravesend Council by J. A. Jones, and work will commence, it is stated, within the next ten days.

The plans of the new kinema, which is to be called The Super, provide seating accommodation for 1,500 and stage facilities for the presentation of variety.

Astoria, Rochester, Capacity

The Rochester Council have approved plans for the new Astoria to be erected by Southern Proprietary Holdings, Ltd.

The kinema will be one of the largest in Kent, with a seating capacity for 2,181, and is estimated to cost £75,000. Tenders are shortly to be invited. H. Weston, of 6, Finsbury Square, E.C.2, is the architect.

Erection Starting Shortly

Owing to a typographical error we stated in our issue of May 25 that the plans for the proposed kinema at Bexleyheath had been held up. We are informed by Robert Cromie, F.R.I.B.A., the architect, that the plans have been approved and that the site has been cleared and erection will commence shortly.

New Kinema for Bedminster

On Monday, June 12, an application will come before the Bristol Licensing Justices for a kinematograph licence for a new house to be erected on a site near West Street, Bedminster, Bristol.

Bath Contract

Jacob Long and Sons, of Bath, have secured the contract for the erection of the new kinema to be built at Bath, and work is starting this week. The cost is between £50,000 and £60,000, and the house is to be completed within the year. W. H. Watkins, F.R.I.B.A., is the architect.

Leeds Plans

Plans are nearly ready for submission for official approval for a new kinema on the Middleton Estate, Leeds. The site, an island one, was purchased recently by M. Goldstone on behalf of Goldstone's (Cinemas), Ltd. A kinema of 1,150 capacity is planned, and it is hoped to have it completed by the end of the year. James Brodie, A.R.I.B.A., of Bank Chambers, 2, Lidget Hill, Pudsey, Yorks, is the architect.

In last week's *Kine*, the owners of the proposed new kinema at Shepton Mallet were given as A. A. Pilkington and P. J. Carter. This information is incorrect so far as Mr. Carter is concerned, as A. A. Pilkington is sole proprietor.

Rowley Regis Urban Council has approved plans for the erection of a kinema by W. Cooper at Halesowen Street, Blackheath, Staffs.

Western Electric's latest model editing and cutting machine embodies many new features which will be greatly appreciated by the film editor

HYDRAULIC DIMMING

AN OIL PRESSURE SYSTEM

THE application of hydraulic power to the operation of dimmers for theatre lighting effects has advantages in comparison to other mechanical methods. Its smoothness of movement, combined with pre-setting and timing, renders it particularly desirable for certain changes.

The Strand Electric and Engineering Co., Ltd., of 28, Floral Street, London, W.C.2, have been appointed sole agents for the Salaman Hydraulic Control, in which oil is used at a pressure of 35 to 50 lb. per square inch. The pump is controlled by a float switch, and is automatic in action, whilst the control levers may be set as desired, and brought into action by a master lever.

The system may be incorporated in new or existing switchboards, or installed as a complete dimmer bank control.

The apparatus, under working conditions, may be inspected at the Seecol Theatre, at 28, Floral Street, Covent Garden.

PROJECTIONISTS' MEETINGS PERMITTED AT LEEDS

Leeds Watch Committee has granted an application from the Guild of British Projectionists and Technicians for permission to hold lectures and show technical films to members of the Guild at kinematograph theatres on Sundays.

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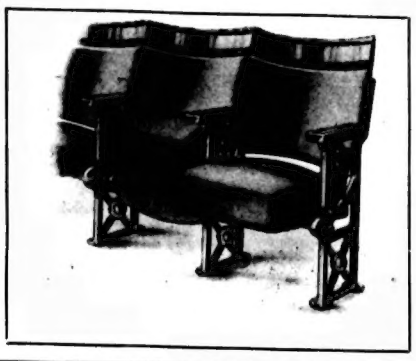

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PHILIPS' NEW SHOWROOM

FORMALLY OPENED BY MOLLY LAMONT

NOT long ago one could walk the length of Wardour Street without seeing a single projector. Now we have several excellent displays of apparatus, the latest being that of Philips Cine Sonor, at 147.

For some time the window has displayed a Kalee projector with Philips sound equipment, and interesting components, such as power valves, a microphone, and a sound-head, while within are to be found various types of equipment, including the unusual double projector outfit, in which right- and left-hand mechanisms are built on a single stand, which contains the amplifier, thus forming an exceedingly compact outfit for the projection-room, where space is limited.

The premises are exceedingly spacious, extending behind adjoining property. Downstairs is a well-appointed projection and demonstration theatre, wherein concealed-lighting effects are gradually taking form. The projection-room is fitted with a Kalee 8 projector and Philips equipment; next to it is a large film vault.

The projection-room is being curtained off, for the sake both of comfort and acoustics; adjoining it there is to be a display of studio and other lighting equipment. No. 147 will thus be a centre of attraction for every branch of the Trade.

The premises were formally opened on Monday evening by Miss Molly Lamont, the B.I.P. star, when a number of interested people heard a wide range of music, songs and speech admirably rendered in association with screened pictures.

IMPERIAL SOUND

USEFUL INSTRUCTION BOOKLET

A very useful instruction manual has been issued by Imperial Sound System, whose new factory is situated at 71, St. Barnabas' Road, Leicester.

A point that strikes one on glancing through this booklet is the simplicity of installation of the Imperial equipment, which is, of course, built as a totally self-contained unit. Only five external connections are thus required, respectively, for arc, motor, amplifier, speech lines and speaker fields; no internal wiring whatever is needed.

Very complete details are given of the projector mechanism, and it is evident that the fact of the sound-head being built integrally with the projector considerably simplifies running and maintenance.

A detail mentioned on the page devoted to the amplifier is the ingenious manner in which the photo-cell exciting voltage can be adjusted in order to match up the outputs of differing cells. A page devoted to reproduction troubles would be valuable instruction to users of any type of equipment.

The booklet concludes with an illustration of the Imperial portable sound projector; although this machine is essentially identical with the professional equipment, and can be fitted with the same mirror arc, it is exceedingly compact and simple to operate, besides comparing favourably in price with competing equipment.

ACCURATE CHECK TAKE

Wardour Street Showrooms

A new model of the Accurate Check Taker, the well-known ticket-issuing machine, has been introduced, one of the many interesting features of which is that it is entirely silent in operation.

For the convenience of exhibitors wishing to examine this new model and other of the latest improvements in ticket-issuing machines, both as regards construction and price, a showroom has been opened at 171, Wardour Street, W.1, where Miss D. Thiel will be glad to welcome old and prospective clients.

For the forthcoming C.E.A. Exhibition, A.C.T. will have a model which will be the last word in silent efficiency—a really super machine.

NEW BRISTOL ENTERPRISE

For the benefit of West Country exhibitors a branch of the well-known South Wales firm, J. O. Wyndham, Ltd., has been opened at 35, Broadmead, Bristol, where a complete stock of kinema equipment will be carried. The firm hold the agencies of J. Frank Brockliss, L. B. Lockwood (theatre furnishers), and Conradty Products, amongst others.

The branch is under the control of W. Tudor Ballard, who is well-known in the West of England, and who has had many years' experience on the renting, exhibiting and equipment sides of the Trade, and who also holds the agencies for the territory of Cinema Signs, Ltd., and E.S.S. Signs, a firm which specialises in Neon lighting.

Mr. Ballard extends a welcome to all exhibitors and invites them to pay him a visit at 35, Broadmead, and have a look round his showroom, where they will find everything for the kinema. Repairs to machinery or equipment are undertaken by the firm.

CHANGE OF ADDRESS

The Walturdaw Cinema Supply Co., Ltd., invite Manchester readers of the *Kine* to note the new address of their Manchester premises. All activities in that city are now conducted at Parsonage Chambers, Parsonage, Manchester 3. Telephone remains the same, Blackfriars 9901.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

LONDON

	DATE.		TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
We..	May	31	Devil's Playground	Ken Maynard	Gaumont Ideal	Prince Edward	10.30
..	..	31	Fargo Express	Henry Kendall	Gaumont Ideal	Prince Edward	10.30
..	..	31	Man Outside	——	Radio	Cambridge	11
..	..	31	Mickey's Ape Man; Magic Mummy	Katherine Hepburn	Radio	Cambridge	11
..	..	31	Christopher Strong	——	Radio	Prince Edward	8.30
..	..	31	Opening Night	Monte Blue	Gaumont Ideal	Prince Edward	8.30
Thur..	June	1	The Intruder	Tom Keene	Radio	Prince Edward	3
..	..	1	Son of the Border	——	Radio	Cambridge	11
..	..	1	Gay Campaigners; Happy Hobos	Wheeler and Woolsey	Radio	Cambridge	11
..	..	1	Diplomaniacs	Elissa Landi	Radio	Prince Edward	8.30
..	..	1	Panicky Pup; Ball	Ethel Levey	Radio	Prince Edward	8.30
..	..	2	Call Me Mame	——	Warner	Cambridge	3
Fri..	..	2	Down Swing; Impact	Marian Marsh	Warner	Cambridge	3
..	..	2	Behind the Counter	——	P.D.C.	Phoenix	11
..	..	2	The Dude Bandit	——	Universal	Rialto	10.30
..	..	2	My Pal, the King; Going to Blazes	——	Universal	Rialto	10.30
..	..	6	Anne One Hundred	——	Paramount	Carlton	10.30
Tues..	..	6	Lets Dance	James Cagney	Paramount	Carlton	10.30
..	..	7	Picture Snatcher	——	Warner	Cambridge	3
Wed..	..	7	Position; Back Swing	George Arliss	Warner	Cambridge	3
..	..	7	The Working Man	——	Warner	Cambridge	3
..	..	7	The Grip	——	Warner	Cambridge	8.45
..	..	7	The Big Thrill	——	British Lion	Cambridge	8.45
..	..	7	Shadow Laughs; Big Town	——	Universal	New Gallery	11
..	..	8	Night of Terror; Sundown	——	C.A. Columbia	Phoenix	3
Thur..	..	8	Silk Express	——	First National	Phoenix	3
..	..	8	Sky Symphony	——	First National	Cambridge	3
..	..	12	Waltz Time	Evelyn Laye	W. & F.	Cambridge	3
Mon..	..	13	It's a Boy	Leslie Henson	W. & F.	Tivoli	8.45
Tues..	..					Prince Edward	8.45

BELFAST

Wed..	June	7	Counsel's Opinion	Henry Kendall	Paramount	Imperial	11

BIRMINGHAM

Fri..	June	2	Shorts	——	Paramount	Futurist	10.45
..	..	2	The Lucky Number	Clifford Mollison	Gaumont Ideal	West End	10.30
..	..	2	The Diplomaniacs	Wheeler and Woolsey	Radio	Forum	10.30
Tues..	..	6	Hell Below	Robert Montgomery	M-G-M	Scala	10.30
Wed..	..	7	Fra Diavolo	Laurel and Hardy	M-G-M	Scala	10.30
..	..	7	Morgenrot	——	Wardour	Forum	10.30
Thur..	..	8	Ex-Lady	Bette Davis	Warner	Forum	10.30
..	..	8	Sleeping Car	Madeleine Carroll	Gaumont Ideal	West End	10.30

CARDIFF

Fri..	June	2	Hell Below	Robert Montgomery	M-G-M	Park Hall	11
..	..	2	Reform Girl	Noel Francis	P.D.C.	Empire	11
..	..	2	Under the Tonto Rim	Stuart Erwin	Paramount	Capitol	11
..	..	2	The Diplomaniacs	Wheeler and Woolsey	Radio	Imperial	10.30
Wed..	..	7	The Lucky Number	Clifford Mollison	Gaumont Ideal	Empire	3
..	..	7	Devil's Playground	——	Gaumont Ideal	Park Hall	11
..	..	7	The Intruder	Monte Blue	Gaumont Ideal	Park Hall	11
..	..	7	The Phantom Broadcast	Ralph Forbes	Pathe	Queens	11

GLASGOW

Fri..	June	2	Possessed	Joan Crawford	M-G-M	La Scala	11
..	..	2	Ex-Lady	Bette Davis	Warner	Regal	11
Mon..	..	5	Loyalties	Basil Rathbone	A.B.F.D.	La Scala	10.45
Tues..	..	6	Sleeping Car	Madeleine Carroll	Gaumont Ideal	New Savoy	11
..	..	6	Three Men in a Boat	Edmund Breon	A.B.F.D.	La Scala	10.45
Wed..	..	7	Fra Diavolo	Laurel and Hardy	M.G.M	La Scala	10.45
..	..	7	The Lucky Number	Clifford Mollison	Gaumont Ideal	New Savoy	11
..	..	7	Under the Tonto Rim	Stuart Erwin	Paramount	Playhouse	11
..	..	7	Sweepings	Lionel Barrymore	Radio	Regal	10.30
..	..	7	Behind the Counter	Marian Marsh	P.D.C.	Picture House	11
Thur..	..	8	Fargo Express	Ken Maynard	Gaumont Ideal	New Savoy	11
..	..	8	Caristopher Strong	Katherine Hepburn	Radio	La Scala	10.30

LEEDS

Fri..	June	2	A Bedtime Story	Maurice Chevalier	Paramount	Paramount	10.45
..	..	2	The Diplomaniacs	Wheeler and Woolsey	Radio	Tower P.H.	10.30
Tues..	..	6	The Dude Bandit	——	Universal	Rialto	10.45
Wed..	..	7	The Lucky Number	Clifford Mollison	Gaumont Ideal	Scala	11
..	..	7	The Phantom Broadcast	Ralph Forbes	Pathe	Rialto	11
Thur..	..	8	Possessed	Joan Crawford	M-G-M	Rialto	10.45

LIVERPOOL

Fri..	June	2	The Vampire Bat	Lionel Atwill	P.D.C.	Forum	11
..	..	2	Trick for Trick	Ralph Morgan	Fox	Trocadero	11
..	..	2	Christopher Strong	Katherine Hepburn	Radio	Palais de Luxe	10.30
..	..	6	Song of the Eagle	Charles Bickford	Paramount	Futurist	10.45
..	..	6	Morgenrot	——	Wardour	Forum	11
Wed..	..	7	Call Me Mame	Ethel Levy	Warner	Forum	10.45
..	..	7	A Bedtime Story	Maurice Chevalier	Paramount	Futurist	10.45
..	..	7	The Diplomaniacs	Wheeler and Woolsey	Radio	Scala	10.30
Thur..	..	8	Picture Snatcher; Out of the Past	——	Warner	Forum	10.45

MANCHESTER

Fri..	June	2	A Night in Cairo	Ramon Novarro	M-G-M	Market Street	10.45
..	..	2	Song of the Eagle	Charles Bickford	Paramount	Paramount	10.45
..	..	2	The Diplomaniacs	Wheeler and Woolsey	Radio	Theatre Royal	10.30
Wed..	..	7	Possessed	Joan Crawford	M-G-M	Market Street P.H.	10.45
..	..	7	Diamond Trail; Trailing North	——	Pathe	Theatre Royal	10.45

NEWCASTLE

Fri..	June	2	Fra Diavolo	Laurel and Hardy	M-G-M	Olympia	11
..	..	2	Under the Tonto Rim	Stuart Erwin	Paramount	Paramount	10.30
Tues..	..	6	The Devil's Playground	——	Gaumont Ideal	Queens	10.30
..	..	6	The Intruder	Monte Blue	Gaumont Ideal	Queens	10.30
Wed..	..	6	Shorts	——	Paramount	Paramount	10.30
..	..	7	Trick for Trick	——	Fox	Queens	10.30
..	..	7	Fargo Express	Ken Maynard	Gaumont Ideal	Westgate P.H.	10.45
Thur..	..	7	Christopher Strong	Katherine Hepburn	Radio	Stoll P.H.	10.30
..	..	8	Loyalties	Basil Rathbone	A.B.F.D.	Grainger P.H.	10.30
..	..	8	The Lucky Number	Clifford Mollison	Gaumont Ideal	Queens	10.45
..	..	8	The Diplomaniacs	Wheeler and Woolsey	Radio	Stoll P.H.	10.30
..	..	8	Behind the Counter	Marian Marsh	P.D.C.	Westgate P.H.	11

NOTTINGHAM

Fri..	June	2	To Day We Live	Joan Crawford	M-G-M	Scala	11
..	..	2	Christopher Strong	Katherine Hepburn	Radio	Elite	10.30
Tues..	..	6	Shorts	——	Paramount	Elite	10.45
Wed..	..	7	Possessed	Joan Crawford	M-G-M	Scala	11
..	..	7	The Diplomaniacs	Wheeler and Woolsey	Radio	Elite	10.30
Thur..	..	8	The Vampire Bat	Lionel Atwill	P.D.C.	Elite	11
..	..	8	Hell Below	Robert Montgomery	M-G-M	Scala	11

SHEFFIELD

Fri..	June	2	Hawleys of High Street	Leslie Fuller	Wardour	Hippodrome	10.45
..	..	2	Murders in the Zoo	Charles Ruggles	Paramount	Cinema House	10.45
..	..	2	West of Singapore	Betty Compson	Butcher	Central P.H.	11
..	..	2	Loyalties	Basil Rathbone	A.B.F.D.	Regent	10.45
Tues..	..	2	Christopher Strong	Katherine Hepburn	Radio	Union Street	10.30
Wed..	..	6	A Night in Cairo	Ramon Novarro	M-G-M	Central P.H.	11
..	..	7	The Vampire Bat	Lionel Atwill	P.D.C.	Union Street P.H.	11
..	..	7	Three Men in a Boat	Edmund Breon	A.B.F.D.	Regent	10.45
..	..	7	The Diplomaniacs	Wheeler and Woolsey	Radio	Central P.H.	10.30
Thur..	..	7	Secrets	Mary Pickford	U.A.	Cinema House	10.45
..	..	8	Sleeping Car	Madeleine Carroll	Gaumont Ideal	Regent	11

Registered Under the Act

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
MAY 6.				
Cash	Paramount ...	London Film Prod.	6,611	Br. 8722
MAY 8.				
Cleaning Up	British Lion ...	British Lion ...	6,314	Br. 8729
Timber	Wardour ...	B.I.P.	6,503	Br. 8730
MAY 1.				
Lord ... the Manor ...	Paramount ...	British & Dom. ...	6,267	Br. 8751
FOREIGN.				
MAY 5.				
Mister Cogg	Universal ...	Universal ...	1,845	F. 8717
The ... Queen	United Artists ...	Columbia ...	5,990	F. 8718
Parole Girl	,, ...	,, ...	6,255	F. 8719
MAY 1.				
Elmo ... The Great	First National ...	First National ...	6,732	F. 8720
A Lady's ... Profession	Paramount ...	Paramount ...	6,144	F. 8721
MAY 6.				
Betty Boop's Ker-Choo	Paramount ...	Paramount ...	582	F. 8723
Today We Live ...	M-G-M ...	M-G-M ...	10,009	F. 8724
Tower In A Hole ...	,, ...	Hal E. Roach ...	1,890	F. 8725
The House Of Chance ...	P.D.C. ...	Amer.-Anglo ...	6,493	F. 8726
Zoo In Budapest ...	Fox ...	Fox ...	7,507	F. 8727
MAY 9.				
Jungle Bride	Butcher's ...	Ritchey Export ...	6,252	F. 8728

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
May 10.				
Tannhauser	British Lion ...	Comédie-Tonfilm	1,240	F. 8731
Merry Wives of Windsor	,, ...	,, ...	825	F. 8732
Pick Up	Paramount ...	Paramount Inter.	6,710	F. 8733
Ain't She Sweet ...	,, ...	,, ...	670	F. 8734
MAY 11.				
Secrets	United Artists ...	Art Cinema ...	7,640	F. 8735
Mickey's Mellerdrammer	,, ...	Walt Disney Prod.	759	F. 8736
Silent Men	,, ...	Columbia ...	5,199	F. 8737
Soldiers of the Storm	,, ...	,, ...	6,280	F. 8738
MAY 12.				
Man of Action ...	United Artists ...	Columbia ...	5,232	F. 8739
When Strangers Marry	,, ...	,, ...	6,099	F. 8740
Inklings	First National ...	Vitaphone Corp.	803	F. 8741
The Little Giant ...	,, ...	First National ...	6,863	F. 8742
The Organ Grinder ...	,, ...	Vitaphone Corp.	669	F. 8743
MAY 15.				
Morgenrot	Wardour ...	Universum Film	6,624	F. 8744
Melody Makers (series):—				
Sammy Fain ...	,, ...	Master Art Prod.	662	F. 8745
Benny Davis ...	,, ...	,,	885	F. 8746
Cliff Friend ...	,, ...	,, ...	753	F. 8747
The Girl I Made ...	M-G-M	M-G-M	6,144	F. 8748
Lucky Dog	Universal ...	Universal ...	5,252	F. 8749
Hawaiian Fantasy ...	Paramount ...	Paramount Inter.	517	F. 8750

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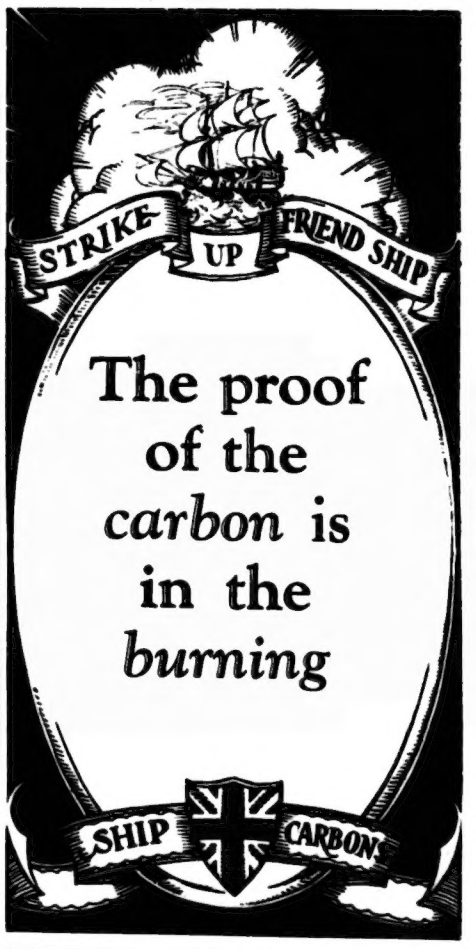

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